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THE QUARTERLY JOURNAL OF SPEECH

VOLUME XXV DECEMBER, 1939 NUMBER 4

TOOLS OF SOCIAL INQUIRY: ARGUMENTATION, DISCUSSION AND DEBATE*

J. JEFFERY AUER
Oberlin College

POLITICAL scientists, sociologists, and educators in general are coming more and more to a realization that in the realm of resolving important questions of public policy the democratic process can be efficiently and effectively applied only when the citizenry is intelligently informed so that there may be *an exchange of information and ideas, in a cooperative process, for the resolving of these common problems.* When, in other words, the citizen is able to use intelligently adequate tools of social inquiry, tools which may be used in the continuum of inquiry and judgment which is the process of reflective thinking. The phrase *cooperative process* is emphasized here because of the implications it has for us as teachers of speech. It means, as Utterback has pointed out,[1] that while demonstrative oratory and formal debate were the accepted patterns of public discussion in the nineteenth century, the social and political scene has so changed within the past fifty years that these alone are no longer the most effective bases for determining collective action. With the passing of the frontier, the growing fogginess of the "American dream," and the development of an increasingly complex industrial society, conflicts over questions of public policy have

* From a paper read at the Cleveland Convention of the National Association of Teachers of Speech, December 30, 1938.

[1] William E. Utterback, "Patterns of Public Discussion in School and in Life," QUARTERLY JOURNAL OF SPEECH, Vol. XXIV. (Dec., 1938), pp. 585–9.

likewise become complex—instead of meeting a simple fork in the road we are now confronted with signposts pointing in multitudinous directions. The result is that we live in an age which can be characterized as one of "propaganda and conference" rather than one of demonstrative oratory and formal debate. The orator has lost caste as a Delphic font of authority and, as Ruth Bryan Owen Rohde has put it, the public has climbed on to the platform with him. The public has become conscious of its own powers of reasoning and its capacity for problem-solving when, through a cooperative process, information and ideas are freely exchanged. We see, then, as observers of the social scene, that the conference method and the discussion technique have become the accepted patterns for public discussion and the determination of collective action. The question, then, which we as teachers of speech must raise, is whether our educational endeavors are keeping pace with this change in the pattern of contemporary public discussion. We need not dwell on the negative answer and point out that much, or most, of our teaching is still confined to the old and less commonly used patterns of discussion. Rather we may look on the brighter side and briefly examine the work that is being offered in our speech curriculums which conforms with, and prepares our students for, this new cycle of public discussion. To do this we may observe first, the teaching of discussion techniques which is incidental—or accidental—in our fundamentals courses, our public speaking courses, or our courses in argumentation and debate. Second, we may examine an outline of and report on an experiment in teaching a two-semester three-hour course which attempts to integrate argumentation, discussion, and debate, to the end that our students may be better trained, both as leaders and as participants, in contemporary patterns of public discussion.

I. *Incidental Teaching of Discussion.*—Although we not infrequently hear the plaint that there is already too much to be taught in the fundamentals course, it is encouraging to notice an increasing emphasis on teaching the technique of discussion in that level of our curriculum. Although the time allotted to such a unit of study may be very brief, it is possible to make it more valuable by correlating it with some practical usage of discussion on the campus as Zon Robinson has done at Wake Forest College in using students in the fundamentals course as participants and leaders in campus religious forums. Other samples of this same type of correlation may be studied in the recently published survey of the Office of Education

entitled *Forums for Young People*.[2] While in most cases the teacher of speech must work out his own discussion unit for use in the fundamentals course some texts such as Monroe's[3] devote some attention to the problems of preparing for and taking part in group discussion.

In courses in persuasion and advanced public speaking, while not much attention is being devoted to the practice of the discussion method, *per se*, a few brief pages in Brigance's composition text[4] offer a refreshing characterization of the subject by stressing the fact that effective speaking before intelligent audiences should assume the nature of a cooperative venture in thinking:

> The effective speaker of this age more and more is using the conference technique. . . . He takes hold of the problem at issue, states it better than most hearers could state it, and proceeds frankly, fairly, and helpfully to stimulate the hearers into thinking their own way through. . . . (He) does not pose as an oracle. He stands as a plain citizen speaking rationally to plain citizens. Nor does he ask others to swallow his predigested conclusions. He follows the spirit of scientific inquiry and invites them to inquire with him into the nature, causes, and solution of the problem.

The most common appearance of discussion in our incidental teaching, of course, comes in the classes in argumentation and debate. Some text-books in current use, such as the one by Pellegrini and Stirling,[5] indicate a complete emphasis upon discussion techniques other than the formal debate, but on the whole we are forced to conclude that the teacher of these courses is usually concerned only with training his students in the field of formal debate, to the entire exclusion of consideration of contemporary patterns of public discussion.

If, as must be apparent, we do not, and in many cases cannot, train our students in the use of discussion techniques through incidental teaching, we need to turn our attention to ways and means of setting up a course which is solely devoted to training them both as participants and as leaders in the prevailing discussion patterns. In that way we may hope once again to correlate our educational practices with contemporary realities in the field of public discussion.

[2] J. W. Studebaker, Paul H. Sheats, and Chester S. Williams, *Forums for Young People*, (Office of Education, Bulletin No. 25, 1937).

[3] Alan H. Monroe, *Principles and Types of Speech*, (1935).

[4] William Norwood Brigance, *Speech Composition*, (1937), pp. 190–5.

[5] Angelo M. Pellegrini and Brents Stirling, *Argumentation and Public Discussion*, (Boston, 1936).

II. *The Course in Argumentation, Discussion and Debate.*—In what follows will be found an outline of the writer's own experiences in trying to set up a course which integrates and synthesizes argumentation, discussion, and debate—the tools of social inquiry—into a course whose general objectives are to train the student for intelligent participation and leadership in public discussion. These objectives will be more specifically discussed in a moment, but first it should cheerfully be confessed that few of the ideas set forth in them are new. Some of them have come from the writer's own professors, certain of them will be found in Williamson's QUARTERLY JOURNAL OF SPEECH article on "A Proposed Change in Intercollegiate Speaking,"[6] others have come through conversations with John Brown Mason, and other leaders in the Federal Forum Project, many others have come from students or teaching associates, and the rest from a multitude of written or personal sources. In all, they represent a synthesis of individual ideas which have seemed worthwhile, ideas which have been woven together to form a unified speech course, and ideas which have been applied, developed, and modified, in three years of teaching such a course.

In this course in argumentation and discussion, as it is now being taught, there are nine basic objectives, each one of which is embodied in a corresponding unit of study in a two-semester, three-hour course.

1. *To recognize the importance and need of intelligent public discussion in a democratic society.* It means, briefly, that we must recognize free public discussion as the most potent force in a democracy, as perhaps the only form of force which distinguishes democracy from dictatorship. It means that the student must see this fact clearly through a study of the history of democratic discussion, perhaps in some such volume as Overstreet's *Town Meeting Comes to Town.*[7] It means that the student must, if he believes in democracy, accept three basic assumptions—as A. F. Wilenden has phrased them they are: "first, that folks either are or can be interested in really studying the problems that confront them; second, that if average folks are provided the facts on all sides of a case and are given free and ample opportunity to study and discuss them, we can

[6] Arleigh B. Williamson, "A Proposed Change in Intercollegiate Speaking," QUARTERLY JOURNAL OF SPEECH, Vol. XIX. (April, 1933), pp. 192–206.

[7] Harry A. and Bonaro W. Overstreet, *Town Meeting Comes to Town*, (1938).

trust their decisions; and third, that in arriving at public policies we prefer the slow and often painful educational method rather than the quicker executive action."[8]

2. *To know and understand the intellectual and emotional bases of our individual thinking processes.* This means that in order to discuss intelligently we must know how we, and our fellows, think—on the ideal basis, which means a study of the thought process formulas of John Dewey or Graham Wallas, as well as on a realistic basis. This last, of course, requires an examination of the "frame of reference" from which most of our thinking comes—rationalization, our confusion of desire and conviction, our tendency to succumb to emotional and personal appeals, our suggestibility, and our susceptibility to specious argument and fallacious thinking.

3. *To understand the general principles and techniques of valid reasoning, or argumentation, and to be able to use argumentation as a method of making sound reasoning acceptable and vital to audiences.* This unit of study is carried out, of course, as we are accustomed to do in our classes in argumentation, but with increased emphasis on the end-result of argumentation which is not to win support for a point of view because it is ours, but to present it clearly so that audiences may make rational judgments as to its validity and desirability.

4. *To be familiar with the various techniques and methods of determining collective action—the group discussion, the panel discussion or round-table, the symposium or forum, and the formal debate, together with modifications of each technique.* This unit is studied not only on a theoretical basis and through classroom practice but also by analysis of the several techniques as they can be observed through organized campus discussion groups, through the program of extension discussion and debate before civic clubs, high schools, etc., and through such regular radio programs as the "University of Chicago Round Table," and "America's Town Meeting of the Air." In certain localities, of course, it is possible to watch other public discussion groups at work. In the Santa Ana, California, High School, for example, John Brown Mason successfully correlated class-work with the weekly meetings of the Local Federal Forum Project for the purpose of discussing contemporary problems as well as to analyze public discussion techniques.

[8] From a paper presented before the American Association for Adult Education at its National Meeting in Milwaukee, Wis., May 21, 1935.

Perhaps an additional word may be added here to indicate the general approach to this study of the techniques of discussion and debate. The basic concept is that these techniques are legitimate tools of social inquiry, ranged along a continuum paralleling the process of reflective thinking, which process is considered as a duality of inquiry and judgment or, for a more complete characterization, is considered in terms of the familiar five steps outlined by Dewey.[9] From this point of view, then, the various techniques of discussion—"argumentative examination"—properly include the steps in inquiry or investigation, while debate—"argumentative contention"—more precisely suits the steps of making judgment or arriving at a decision. In this way discussion, in its generic sense, and debate form a continuum of social inquiry.

For practical class-room purposes these techniques are studied and employed by the students throughout the course by making, each semester, a thorough study—inquiry and judgment—of three selected problems such as America's foreign policy, governmental financing and spending, etc. A similar teaching device is used by O'Brien in a course in discussion techniques at Pennsylvania State College.[10]

5. *To be able to carry on efficient research on a given problem and to be able to present the ideas and information thus gained in a clear, forceful, and effective manner.* This unit simply covers the familiar ground of discovering, organizing, composing, and presenting information and ideas in an efficient and effective manner.

6. *To study the principles of group leadership and organization and to become familiar with a simple code of parliamentary procedure.* This unit, too, is self-explanatory, involving not only theoretical study and class-room practice, but observation and analysis of general discussion groups.

7. *To know and understand the intellectual and emotional bases of our thinking in group situations.* In this unit we take up not only the tendencies in our individual thinking processes which are intensified in the group situation, but also the distinguishable group tendencies—imitation, intensification of prejudices, propaganda, social facilitation, polarization, circular response, etc.

8. *To know and be able to analyze the characterstics and behavior of audiences.* In a unit on this phase of the course first con-

[9] See John Dewey, *How We Think*, (1933), pp. 107–118.

[10] See Joseph F. O'Brien, *A Handbook in Discussion Techniques*, (privately printed, State College, Pa., 1938), p. 9, *et seq.*

sideration is given to researches on audience types, their intelligence and beliefs; and finally to practical methods of analyzing the specific audience in those respects.

9. *To understand the principles of motivation and to become familiar with the techniques of persuasion.* Here again we are on old ground, attempting to analyze the drives, wants, desires, and beliefs which motivate human beings, and to study the persuasive techniques which will "set off the springs of response."

In all of these objectives and units of study, as has already been said, there is little that is intrinsically new. What is new, and, it is hoped, a progressive step, is the attempt to treat argumentation, discussion, and debate as tools of social inquiry and to synthesize them in a course which will better prepare our students to lead and participate in the contemporary patterns of public discussion. That the synthesis is infallible is too broad a claim. That it can be applied in all institutions is questionable. That it is built for all-time is absurd. What may be said for it is simply that it is an attempt to evolutionize our teaching practices so that they may better correlate with prevailing patterns of public discussion.

VITALIZING DEBATE PROCEDURES IN THE HIGH SCHOOL

GRACE WALSH
Chippewa Falls (Wis.) High School

DEBATE coaches have every reason to be proud people. The educators assure us that we perform a great function in the development of the individual; that our high school debaters show the earnestness, the grasp, the poise, the agility of mind, and the mastery of materials that are the first fruits and final justification of an authentic education.[1] So outstanding are these debaters of ours that in college, according to Professor Meikeljohn, they are as a group "stronger than any other, tougher of intellectual fiber, keener in intellectual interest, better equipped to battle with coming problems."[2] H. V. Kaltenborn suggests that someone should study what

[1] Frank, Glenn, *Wisconsin High School Forensic Association News Letter*, Sept., 1932.

[2] Meiklejohn, Alexander, *The Liberal College*, pp. 102–103.

happens to good debaters after they get out of college in comparison with what happens to good football players, since brain has superseded brawn and debating is a great brain builder.[3] Because of such acknowledgments and also because we are convinced (dare I say "beyond the shadow of a doubt"?) that ours is the most essential activity in the curriculum, it may be presumptuous to suggest that debate procedures need to be vitalized. That, nevertheless, is the thesis of my remarks.

The administrative organizations sponsoring debate have tremendous problems with which to grapple, but much has already been done to solve some of the worst problems. For instance, time was when the debate season meant two debates at the cost of about one hundred and fifty dollars. Schools with limited funds could not participate and those that did worked for months and then if one of their teams lost by a 2 to 1 decision (or a 99 to 100) the season was over. Since its reorganization in 1925 the Wisconsin High School Forensic Association has done much to correct this situation by providing for increased debating at decreased costs. The cooperation of the extension divisions of the various states in the purchase and distribution of materials has been partly responsible for this. In 1928 only Oklahoma, Kansas and Arkansas were included in the cooperative movement. Now, thirty-three of the states work under this plan. The substitution of tournaments for the dual and triangular debates has cut the cost from $50.00 to $1.00 per debate.[4] Another desirable innovation has been the sponsoring of speech institutes which was started in 1932. The University of Wisconsin sends out members of the University Speech Department to cities all over the state to conduct classes in all types of speech work. Individual problems are discussed in conference and demonstration programs are given. Some of the movements which will make the administration of debate more effective in the future are the extension of cooperative buying of materials, the cutting of transportation costs by holding tournaments at strategetically located places and the extension of speech institutes into isolated areas to help unify coaching objectives and to let high school students see and hear living models who illustrate better speech.

One of the most serious problems in the vitalization of debate is to make it sufficiently attractive for the beginners to elect. "We

[3] Kaltenborn, H. V., *The Gavel of Delta Sigma Rho*, May, 1936.
[4] *Chippewa Falls Senior High School Financial Records*, 1928–1938.

must look to the high school to awaken initial interest in debate,"[5] Dr. Weaver wrote twenty years ago. It is just as true today as it was then. Those who maintain that debate is merely a game played by students and coaches take a superficial view, but it has to be humanized to give it added attractiveness and to capitalize upon the human desire to excel.[6] Knowing that the ultimate individual developments will be worthy ones, I for one, do not consider it a breach of professional ethics to use the most lowly "razzle-dazzle" techniques to awaken that initial interest. At the risk of being too specific for further harmony among us, may I suggest what some of my own practices have been? In fear of encountering ridicule from the scholars, I humbly confess my inability to arouse enthusiasm by reiterating to those fertile-minded "Demosthenes" the educational advantages of debate. The Lambeth walk, the movie thriller, the gridiron are far more enticing! The older the student, the more difficult it seems to be to get him started, so each year we attract young students to debate by spreading the forensic net around the nearest junior high school. The program committee there is always willing to have a senior squad debate. The speech content is carefully leveled to the audience, the debate is short and the effectiveness of humor is not underestimated. Some time later another program of short speeches designed to motivate interest is given. Then all interested eighth graders are given the golden opportunity to "sign up." They are paired on teams and coaching assignments are given to senior squad debaters who have previously voted on a list of appropriate propositions. The student coaches find in this experience sometimes the first serious responsibility they have ever had, and they usually become very concerned regarding the progress their teams make. After some weeks of training a tournament is held. The students who are the coaches act also as judges. The captains of the first debate team are the tournament managers. Every detail of a regular state tournament is followed in this miniature affair. Selection of a trophy was a problem that the managers solved the first year this tournament was started. They wanted something that would resemble the regular tournament cup, but since there was no registration fee for teams entered, they had no funds with which to work. They finally brought forth a gigantic bronze-colored tin corn can with elaborate

[5] A. T. Weaver, "Argumentation and Debate in High School," QUARTERLY JOURNAL OF SPEECH, March, 1918.

[6] Egbert Ray Nicols and Joseph H. Baccus, *Modern Debating*, p. 24.

handles soldered on it. The school colors are tied on the handles and on one side of the trophy are the names of the winning teams and on the other the names of the outstanding debaters. The best debaters in the upper classes are usually those whose names appeared on that cup years before. This method of beginning debate gives the coach a contact with students before they are even eligible for high school competition. It is also helpful in supplying debaters for the Freshman-Sophomore Tournament sponsored by a neighboring school for the purpose of keeping young debaters from feeling discouraged in competition with superior upper-classmen.

Another device is the contract. This portentous legal document lists the debaters' ten commandments. Such things as these are among the clauses: the debater must never miss a practice without a previously accepted excuse. He must limit his extracurricular activities to devote a specified time to debate work. All materials must be properly checked out and promptly returned. Before the students agreed to this plan, ambitious people who wanted to be sure they could check out their "pet materials" after school, would hide them during the day and sometimes valuable material would mysteriously disappear during tryouts. This contract has made it possible to leave available valuable books and documents with the assurance that none will be lost. It does not permit withdrawal from the squad—once the student has affixed his signature. The matter of breaking up a team was formerly considered lightly; now it would mean ostracism. Two things made the contract effective: one is that violation of any part of the agreement means automatic ineligibility for further participation and the other is that the responsibility is voluntarily assumed by the student himself and he feels honor bound to keep his word.

The high school adolescent groups grasp eagerly at the special privileges which place them in the adult class. As a means of fostering this feeling the older students are given the privilege of "a room of their own." There is no teacher in charge. It is the only place in our school where students are allowed to congregate during school hours without faculty supervision. They know that if they abuse this privilege, it will be taken away, and so they guard it carefully. It is a debate "hang-out" with a debate atmosphere. One wall is covered with photographs of forensic stars. The trophy case is on the opposite wall. Around the room are hung the debate banners. Some we won; many of them were rescued from the attic and

date back many years. In this same room are a gavel, water pitchers and glasses, tables, typewriters, filing boxes, and a full-length mirror. In addition to the prestige which the students feel for this privilege, the room affords a convenient congregating place for them to work while the coach may be teaching a class elsewhere.

Another point to be considered in arousing interest is that students are not attracted to an activity which concentrates on a few talented people. Last year our schedule included 120 inter-school debates. One interesting series is the extemporaneous mixed tournament. At this the colleagues are drawn by lot from the Minnesota and Wisconsin schools participating. They draw for sides and propositions to be debated. This gives practical experience in cooperation and does much to stimulate friendly relations among schools. Holding consolation tournaments for less expert debaters shortly after the state contest gives extra inducement for large numbers of less able students to get debate experience.

Debate needs to be publicized. Most of the civil groups in the city are given an opportunity to include debaters on their programs. The newspapers like names, so they are informed of every move the debaters make. Often through the year, well-known people are called in to give decisions on practices. To know that a lawyer or a clergyman will analyze a debate will cause more careful preparation, and it also gives the coach the opportunity to get various points of view as the season progresses.

By its vitalization of debate the National Forensic League chapter has earned definite place in our school program. It enables the students in various fields of forensic work to become acquainted and mingle with others who have similar interests. A program of social activities is part of the chapter's activity. Many students work in debate because they hear about the enthusiastic reports of good times from the members. They cannot become members unless they qualify through inter-school participation in speech. That gives additional incentive. The motivation supplied by national recognition for their work, the awarding of degrees with special privileges for each level of achievement and the other opportunities that come to the members of the National Forensic League all help to give extra incentive and to attach special importance to this work.

Many coaches believe that all these extra frills are foolishness. If they can motivate student interest without them, they have saved themselves many hours of extra work. If there are some who sense

that student interest in debate in their schools does not hold its well-deserved place of importance, they might find some of these suggestions applicable to their particular problems.

We as coaches can further vitalize debate procedures by trying to eliminate the most recent indictments brought against us. In our trend away from the old memorized flowery debating we have swung so far in the other direction that we have become too tolerant of flat phraseology and awkward English. How many of us stress sufficiently the important differences between oral and written style and the effective composition of a speech? We have almost three-quarters of a million words from which to choose in our language. Among others Disraeli was exceptionally remarkable as a speaker because he gave such painstaking preparation to his perfect periods, muscular phrases, astounding conjunctions, rare adjectives, and vigorous nouns.[7] Especially now that the radio speech has come to occupy such an important position, we should put forth more effort to be sure that our listening public will not draw comparisons unfavorable to the caliber of the composition of our students' work.

Another indictment against us is that we have not transferred to our debaters enough information about the psychology of the debate. How many of us spend enough time on the teaching of persuasive techniques? How many teach the values of concentrating the attention of the student upon audience opinion? It is important to do that. For example, if a student group is asked to appear before a Kiwanis luncheon at the best hotel in the city, and they have previously studied and analyzed that audience, they are going to understand why the negative team debating against socialized medicine or public ownership of utilities will have an easier time to convince that audience than will the affirmative; and also why that same affirmative team debating against them would get an almost unanimous vote from the Workers' Alliance assembled in the Charities Building. As Millson points out, if the attention of the students is concentrated upon audience opinion, the speeches to convince or actuate can become sincere attempts to influence directly the opinion of the people beforehand.[8] If the students distribute shift of opinion ballots in such audiences they will be able to measure with some

[7] Andre Maurois, "Disraeli," *Wisconsin High School Forensic Association Bulletin*, February, 1936.

[8] Millson, William A. D., "Measurements of Speech Values," QUARTERLY JOURNAL OF SPEECH, XXII, No. 4, December, 1936, 544–553.

degree of precision their success in influencing specific types of audiences.

A third place where we can vitalize debate procedures is to do more correlating between the debate program with the subject content of other courses. "Organized public education has to adjust to the requirements of the emerging integrated order."[10] Bode declares that the present school is made up of a collection of courses each with a separate aim and objective occasioned by the setting up of artificial barriers between departments all of which makes for unrelated interests.[11] We cannot detach effective debating from the content of other courses.

If we planned debate work in conjunction with the units studied in Social Problems, History and English in particular, we could simplify the problem of collecting materials, increase students information in other courses, open new avenues of thought, and provide the practical integration which is being stressed in the educational world today.

In recapitulation I have tried to point out that there are many opportunities for vitalizing debate procedures in high school through improved administration, further increase of student interest, and by sincere effort to eliminate the most current criticisms against us.

The words of Glenn Frank, former president of the University of Wisconsin, when he addressed a speech institute dinner at Madison some time ago, set forth the goal of debate and all speech in these words: "Something to say, said with graceful economy of words in sentences trimly athletic, intelligence made intelligible, sincerity made contagious—this is the essence of effective speech," and it is toward this goal that any suggestions for the vitalizing of debate should be directed.

[10] B. H. Bode, "Why Confusion in Present Day Education," *Educational Frontier.*

[11] The Commission on Social Studies—Conclusions and Recommendations, pp. 35–36.

THE EFFECT OF DISCUSSION ON INTRA-GROUP DIVERGENCIES OF JUDGMENT

RAY H. SIMPSON
Barnard College

THIS report is concerned with the question: What is the effect of discussion on the divergencies of belief and judgment existing in a group prior to discussion? It represents an attempt to determine with reference to a particular kind of subject matter whether the theory epitomized in the following quotation can be substantiated: "Such discussions often tend to emphasize and fixate our divergencies of belief and opinion without contributing an iota to our mutual understanding."[1] More specifically with respect to this study, do intra-group divergencies in esthetic judgments or opinions tend to increase, to remain about the same, or to decrease as a result of discussion? Since reducing differences of opinion is one purpose for which discussion is sometimes held, the questions which have just been asked have great practical significance. The results here to be reported represent one approach in a more inclusive study of discussion, a part of which has already been published.[2]

Subject matter used.—The material contained in the McAdory Art Test[3] constituted the basis for this study of the effect of discussion on intra-group divergencies of judgment. This test has been described by Siceloff and Woodyard as follows:

> The materials for the test were assembled by Miss McAdory over a period of years of experimentation and revision. Plates for the surviving pictures were made with great care to keep their values intact. The test as now in use consists of 72 pages or plates. Each plate consists of four pictures showing variations of the same subject. The person taking the test is asked to rank the four pictures as he judges them in order of merit from best to worst, recording his judgment on a record blank. A score of one is given for each specimen correctly placed according to a key derived from the rankings as given by art experts—critics and teachers.[4]

[1] Harvey A. Carr: "The Law of Effect." *The Psychological Review*, Vol. 45, No. 3, May, 1938, p. 191.

[2] Ray H. Simpson: "A Study of Those Who Influence and of Those Who Are Influenced in Discussion." *Teachers College Contributions to Education*, No. 748. Bureau of Publications, Teachers College, Columbia University. 1938.

[3] Margaret McAdory: "McAdory Art Test." Bureau of Publications, Teachers College, Columbia University. 1929.

[4] M. M. Siceloff and Ella Woodyard: "Validity and Standardization of the McAdory Art Test." Bureau of Publications, Teachers College, Columbia University. 1933. p. 1.

The directions on the response sheet itself are as follows:

DIRECTIONS: Each sheet in these packages shows four pictures called A, B, C, D. The sheets are named Plate 1, Plate 2, Plate 3, and so on. When you get the package, look at the four pictures on the sheet which says Plate 1 at the top. Pick out the picture you like best. On this record sheet, where it says Plate 1, write on the top line the letter (A or B or C or D) of the picture you like BEST. On the third line write the letter of the picture you like THIRD BEST. On the fourth line write the letter of the picture you think is WORST. Do the same for Plate 2. Then do Plate 3, and so on. Be sure to put a letter (A or B or C or D) in every space, one for each picture on each plate.[5]

Subjects.—The subjects used in the experiment were 132 college women, largely sophomores and juniors. All discussions and tests involved were conducted in the classroom as a part of the regular classroom work. That the results would later be analyzed with respect to the problem of divergency was not known to the students.

Procedure.—In order to obtain an estimate of the amount of increase or decrease in divergence of judgment or opinion as a result of discussion, it was deemed necessary to have each student in the experimental group do the following things in the order mentioned: (1) Take the McAdory Art Test once before discussion; (2) participate in a discussion of a major part of either the first or the second half of the test; (3) retake the test after discussion.

Thus, the test was first given to the students individually, using the standard directions and the response sheet which had been made for the test. This took approximately 45 minutes, with some students using a little more and some a little less time. Then, five days after this pretest each student working in discussion with three other students aided them in formulating group concensus of opinion which constituted group responses for the questions discussed. It was felt that with the formulation of a group response as an aim the discussion of each problem would proceed more efficiently than if the group were simply told to discuss. It may be mentioned that each group took a great interest in attempting to make a satisfactory group response which represented the best esthetic opinion of the group. In each group there was one individual with a relatively high score on the pretest, two with relatively mediocre scores, and one with a relatively low score on the pretest. No student participating in the discussions had any knowledge of her own score or that of

[5] Margaret McAdory: "McAdory Art Test Response Sheet." Bureau of Publications, Teachers College, Columbia University. 1929.

any other subject until the experiment was over. Five days after the discussions the students were asked to take the test a second time. Responses made at this time were called retest responses.

Use of control group.—Since it might reasonably be argued that any increase or decrease in divergence of judgment following discussion could possibly be attributed to familiarity with the test acquired through taking the pretest rather than to the discussion period itself, a control group of 24 subjects was given the pretest and the retest in the same fashion as the experimental group, but without the discussion which members of the experimental group participated in. The control group was made up of students with backgrounds and interests similar to those of the individuals used in the experimental group.

Determination of amount of divergence in a group.—Each of the experimental groups discussed, on the average, 26.3 problems (plates), and for each problem discussed by each group our analysis of pretest responses proceeded as follows:

1. The pretest responses of the four individuals in the group were tabulated, for instance, on a particular problem,

Smith	believed the correct order to be	A	B	D	C
Green	believed the correct order to be	B	A	C	D
Orner	believed the correct order to be	B	A	C	D
Jarser	believed the correct order to be	A	B	D	C

2. The mean ranking for each picture was determined. In this problem which we are using for illustrative purposes the mean ranking of picture A in this group equals 1.5; that of B equals 1.5; that of C equals 3.5; and that of D equals 3.5.

3. The amount of divergence of each individual from the four means was determined. In our illustrative problem the total divergence for each individual was 2 units (Smith, for instance, has ranked the pictures so that each is .5 unit from the group mean for the picture) with a total group divergency of 8 units. (In many problems, of course, not all individuals would have the same total deviation.)

The retest responses which were made five days after discussion were analyzed in a similar fashion. Then, for each individual all problem divergencies from pretest means were summated (on problems discussed) as were divergencies from retest means. If individuals in a group had a greater pretest than retest divergence from respective means, it was taken as an indication that the individuals

after discussion made judgments more in harmony with each other than did the same individuals before discussion; conversely, if the spread of individuals was about the same or wider on retest than on pretest, then it was taken as an indication that discussion had probably crystalized or increased the differences already existing in the group.

Results.—There are several ways in which the results of the study may be indicated. With respect to individual divergence it was found that of the 108 subjects who participated in the discussions 106 had *less* divergency from their group retest means than they had from their group pretest means. In other words, 106 of the 108 experimental subjects moved closer to group means from pretest to retest (with discussion intervening). One had exactly the same divergence and another had very slightly greater summated divergence from retest means than from pretest means. In the control group (no discussion) there was also found a tendency for individuals to have a smaller amount of divergence on the retest than on the pretest. Apparently the time spent in thinking over the problems while taking the test resulted in a change of judgment. The tendency was for this change to produce greater similarity to the judgments which others expressed on the retest than had been shown with respect to the judgment of others on the pretest. Eighteen of the twenty-four subjects in the control group showed less divergency on the retest than on the pretest while all of the other six showed greater divergency on retest than on pretest. However, the decrease in divergency resulting from simply taking the test was not nearly so great as that resulting from taking the test and also discussing it after taking the pretest. Taking the test alone produced an average decrease in divergency of 9 per cent (decrease in divergency of control subjects) while taking the test and discussion of about one-third of it for fifty minutes with three other individuals produced an average decrease in divergency amounting to 36 per cent. Apparently 9 per cent of this latter decrease might be attributed to simply taking the test the first time which leaves 27 per cent decrease in divergency which was apparently caused by discussion with peers or near peers.

Another method of indicating the effect of discussion on divergency is to show the amount of decrease in divergency from pretest to retest in each group. Table I gives this decrease in terms of percentages for both experimental and control groups. It will be

noted that only one of the twenty-seven experimental groups had as small an amount of decrease in divergency as any of the control groups.

TABLE I

		Experimental Groups	Control Groups
Percentage decrease in divergence	55–59	1	..
	50–54	1	..
	45–49	2	..
	40–44	7	..
	35–39	5	..
	30–34	6	..
	25–29	4	..
	20–24	..	1
	15–19	..	1
	10–14	..	..
	5–9	1	2
	0–4	..	1
Percentage decrease in divergence	0–5	..	1

TABLE I. Percentage decrease or increase in divergence of 27 experimental groups (on the problems discussed) and of each control group (problems not discussed).

TABLE II

	Average of those in each group whose scores on the pretest were				
	Highest	2nd	3rd	Lowest	Average of all
Pretest divergence*	1.81	1.82	1.83	2.12	1.92
Retest divergence*	1.14	1.18	1.23	1.33	1.22
Decrease in divergence	.67	.64	.69	.79	.70
Percentage decrease	37	35	36	37	36

*Average individual divergence per question.

TABLE II. Divergence analysis *on problems discussed.*

Table II shows the typical relationship between pretest standing of an individual in her group and (1) average amount of divergence per problem from pretest means, and (2) average amount of divergence per problem from retest means. It will be noted that, in general, there tends to be an inverse relationship between size of score on the Art Test and amount of divergence on both the pretest and the retest. It can be further seen that the amount of decrease in divergence is very similar regardless of the level of artistic appreciation (as measured by this Art Test).

As has been indicated before, all subjects took the complete test. Students in the experimental group discussed only a major part of

half of the test. Since the test is constructed in such a fashion that the second half of the test duplicates, in the general nature of the objects and the qualities represented, the first half of the test, it was decided to see what transfer effect there might be with respect to change in size of intra-group divergence. Would there also be a pronounced decrease in divergence on retest responses to those problems corresponding to the ones discussed? To determine the answer to this question, each problem on the half not discussed which corresponded to a problem on the half discussed was analyzed in a fashion similar to the analysis made of those discussed. The chief results of this analysis are shown in Table III.

TABLE III

	Average of those in each group whose scores on the pretest were				Average
	Highest	2nd	3rd	Lowest	of all
Pretest divergence*	1.63	1.68	1.79	1.86	1.74
Retest divergence*	1.43	1.53	1.60	1.68	1.56
Decrease in divergence	.20	.15	.19	.18	.18
Percentage decrease	12	9	11	10	10

*Average individual divergence per question.

TABLE III. Divergence analysis on *problems corresponding to those discussed.*

It will be noted that the average decrease in divergence is 10 per cent, only 1 per cent more than that shown by the control groups. This would seem to indicate that the transfer effect on amount of divergence is rather slight.

The results for the control groups based on an analysis similar to that just described for the experimental groups are shown in Table IV.

TABLE IV

	Average of those in each group whose scores on the pretest were				Average
	Highest	2nd	3rd	Lowest	of all
Pretest divergence*	1.69	1.84	1.85	1.99	1.84
Retest divergence*	1.59	1.63	1.64	1.86	1.68
Decrease in divergence	.10	.21	.21	.13	.16
Percentage decrease	6	11	11	7	9

*Average individual divergence per question.

TABLE IV. Divergence analysis *of control groups* (no discussion).

The general picture is very similar to that for the experimental groups except that the average decrease in divergence is 9 per cent while in the experimental groups it was 36 per cent (including pretest effect) for discussed material and 10 per cent (including pretest effect) for undiscussed material which corresponded fairly closely to that discussed by the same students.

Summary and Conclusions

1. This report deals with an attempt to determine whether discussion of esthetic problems tends to decrease the divergency of judgment and opinion on such problems.

2. The subjects included 132 women college students. 108 of the subjects participated in the small-group discussions with four in each group. The other 24 subjects served as controls who took pretest and retest but had no intervening discussion.

3. The material used for pretest, discussion, and retest was that contained in the McAdory Art Test.

4. Keeping in mind that only one type of material was used, we conclude that:

a. Discussion of esthetic material by a group apparently decreases the divergency of opinion on that material by about 27 per cent (this excludes the influence of consideration of the pretest on divergency).

b. Consideration of esthetic material in an individual fashion such as is involved in taking a test on the problems decreases divergence of opinion and judgment by about 9 per cent.

c. The decrease in divergency within a group caused by discussion of material was indicated to be about 27 per cent in conclusion (a) above. This greater similarity of judgment within a group does not seem to carry over to judgments on similar subjects to any great extent. In fact, only 1 per cent decrease in divergency could be attributed to the effect of discussion of similar subjects.

d. Separate individual consideration of problems followed by discussion of the problems (4b + 4a above) reduces intra-group divergencies on such problems by 36 per cent.

A SURVEY OF ENROLLMENT IN COURSES IN "PUBLIC (EXTEMPORANEOUS) SPEAKING" IN AMERICAN COLLEGES AND UNIVERSITIES

F. L. WHAN
Municipal University of Wichita

DURING October, 1938, the following letter was sent to the heads of departments of speech in the 851 four year colleges and universities listed in the *College Blue Book* for 1938:

DEAR SIR:

The question has been raised at this university of the maximum number of students who shall be permitted to enroll in a section of a two-hour semester course in extemporaneous speaking. I am writing other institutions in order to determine their policies.

I shall appreciate it very much if you will fill out answers to the questions on the enclosed postal card, relative to the number permitted to enroll by your department in sections of similar courses.

In replying to letters sent out last week, a number of schools indicated an interest in this survey. If the nature of the replies seems to warrant it, I shall submit a report of my findings to the QUARTERLY JOURNAL OF SPEECH. Of course, individual reports will be kept confidential.

Gratefully yours,

The enclosed postal card carried the following questions:

Minimum enrollment permitted? .....
Maximum enrollment permitted? .....
Desired enrollment per section? .....
Approximate average size of sections? .....
Hours (semester) of credit? .....
Classed as Frosh., Soph., Jr., or Sr. course? .....
Is course *required* of majority enrolling? .....

To date[1] 442 schools replied, representing 52% of the total number of schools polled. As seen in Table I, approximately the same percentage of schools of varying size, type, and location replied to the questionnaire. It is highly probable that the replies received are indicative of the practices and desires of the four year colleges and universities in the United States.

[1] Dec. 16, 1938. Since that time 25 other replies have been received. They are not included in the following report.

Schools Having No Course in Extemporaneous Speaking

Approximately 9% of all the schools replying to the questionnaire reported that they had no course in "Extemporaneous" or "Public Speaking." Table I shows that four out of five of these schools had enrollments of less than 1,000; that large institutions and schools in the Far West are more inclined to offer such courses than is the average; that men's and women's schools, schools in the East, technical schools, and privately financed schools are less inclined to offer such courses. Otherwise, size, location, and type of school seem to have little influence in determining whether such courses shall be offered—approximately one out of ten does not offer the course.

Half of these schools did not indicate why they have no course in "Extemporaneous Speaking," but the others gave the following reasons:

1. "We have no course in speech."
2. "We shall adopt such a course next year."
3. Some extemporaneous speaking is done by students in other courses, i.e., "Argumentation," "Drama," "Oral English,"* "Oral Interpretation of Literature," "Speech Correction," "Technical English,"† "Fundamentals" course in speech.
4. "We give individual training as needs dictate—no formal course."

* In some institutions this course carries no credit; students elect it until they are satisfied with their speech habits.

† Usually two or three weeks are given to "oral instruction."

By far the greatest number of schools, offering no course devoted exclusively to extemporaneous speaking, offer some "public speaking" work in a course called "Fundamentals."

Schools With Courses Carrying Other Than Two or Three Semester Hours of Credit

Table I shows that approximately 15% of the total number of schools replying to the questionnaire reported courses in extemporaneous speaking carrying other than two or three semester hours of credit. Because no one group of these schools was sufficiently large to assure significant results, no attempt has been made in this report to analyze the practices and desires of these institutions. However, the following items may prove of interest to schools offering such courses:

1. State Teachers' Colleges, schools with enrollments of from two to four thousand, schools in southeastern United States, and men's colleges seem less

inclined to offer two or three semester hours of credit than do other institutions.

2. Although one out of ten of these schools did not indicate the amount of credit carried by the course, the others were divided as follows:

33% (23 schools) used the "Quarter System" (12 weeks term):
- 4% (3 schools) offered a 2 hour course.
- 22% (15 schools) offered a 4 hour course.
- 7% (5 schools) offered a 5 hour course.

57% (39 schools) used the "Semester System" (18 weeks term):
- 39% (27 schools) offered a 1 hour course.
- 3% (2 schools) offered a 4 hour course.
- 4% (3 schools) offered a 5 hour course.
- 10% (7 schools) offered courses with unusual credit:
  - 2 schools offered non-credit courses.
  - 1 school gave ½ hour of credit for 4 class hours per week.
  - 1 school gave ½ hour of credit for 2 class hours per week.
  - 2 schools gave 1 hour of credit for 2 class hours per week.
  - 1 school gave 1½ hours of credit for 2 class hours per week.

Schools With Courses Carrying Two or Three Semester Hours of Credit

Table I shows that 171 schools, representing 39% of all replying to the questionnaire, reported courses in extemporaneous or public speaking carrying two hours of semester credit. It shows that 161 schools, representing 37% of the total, reported courses carrying three hours of semester credit.[2] The municipal schools seem to prefer two hour courses, as do small colleges. Privately owned schools prefer three hour courses. Size, type, and location of school do not seem to have an influence on the credit given, excepting the cases just mentioned. Table II records, according to answers made, the percentage of schools replying to individual questions.

An examination of Table II will show that, with few exceptions, the amount of credit carried by the course makes little difference in the practices and desires of those directing the course. Unless otherwise indicated, the following seems to be true for courses carrying both two and three semester hours of credit.

Minimum enrollment limit. 20% of the "two hour schools" and 31% of the "three hour schools" have set no official minimum enrollment limit in classes in Extemporaneous Speaking. Of those reporting minimum limits, approximately 80% set the minimum below

[2] It should be noted that some of the institutions did not answer every question asked in the questionnaire. Those desiring information concerning the number of schools failing to reply to individual questions may obtain that information by writing to the author.

TABLE I

ANALYSIS OF THE SURVEY

All Schools *According to Chief Method of Finance*

	No. of	% of	State No. of	State % of	City No. of	City % of	Church No. of	Church % of	Private No. of	Private % of
Total sent	851	100%	256	100%	17	100%	417	100%	161	100%
Replying	442	52%	153	60%	9	53%	188	45%	99	61%
No course	40	9%	10	7%	1	11%	16	9%	13	13%
"Odd" credit	69	15%	34	22%	0	0%	25	14%	10	10%
2 hr. credit	171	39%	52	34%	6	67%	84	46%	29	29%
3 hr. credit	162	37%	57	37%	2	22%	56	31%	47	48%

*According to Size of Schools**

	Size I No. of	Size I % of	Size II No. of	Size II % of	Size III No. of	Size III % of	Size IV No. of	Size IV % of	Size V No. of	Size V % of
Total sent	397	100%	211	100%	119	100%	66	100%	58	100%
Replying	159	40%	123	60%	67	56%	45	68%	47	80%
No course	16	9%	16	13%	4	6%	3	7%	1	2%
"Odd" credit	24	15%	18	15%	10	15%	10	22%	7	15%
2 hr. credit	73	46%	38	31%	26	39%	13	29%	21	45%
3 hr. credit	46	29%	51	41%	27	42%	19	43%	18	38%

According to Location of Schools†

	North East No. of	North East % of	South East No. of	South East % of	N. Central No. of	N. Central % of	S. Central No. of	S. Central % of	West No. of	West % of
Total sent	188	100%	136	100%	296	100%	150	100%	77	100%
Replying	98	50%	63	46%	160	54%	73	49%	45	58%
No course	11	11%	9	14%	12	8%	6	8%	2	4%
"Odd" credit	16	16%	11	20%	26	16%	9	12%	7	16%
2 hr. credit	33	34%	18	27%	72	45%	27	37%	20	44%
3 hr. credit	38	39%	25	40%	50	31%	31	42%	16	36%

According to Sex of Students *According to Curriculum‡*

	Women's No. of	Women's % of	Men's No. of	Men's % of	Coed. No. of	Coed. % of	Teachers' No. of	Teachers' % of	Technical No. of	Technical % of
Total sent	151	100%	99	100%	601	100%	139	100%	88	100%
Replying	57	38%	46	46%	338	56%	69	50%	45	51%
No course	11	19%	6	13%	23	7%	5	7%	8	14%
"Odd" credit	11	19%	14	30%	44	13%	21	30%	5	9%
2 hr. credit	16	28%	13	28%	142	42%	19	28%	21	37%
3 hr. credit	19	33%	13	28%	129	38%	24	35%	23	40%

* SIZE I = enrollment of 1 to 499; SIZE II = enrollment of 500 to 999; SIZE III = enrollment of 1000 to 1999; SIZE IV = enrollment of 2000 to 3999; SIZE V = enrollment of 4000 or more students.

† "North East" includes States of Me., N.H., Vt., Conn., Mass., R.I., N.Y., N.J., Penn., Del., and Md. "South East" includes States of Va., W.Va., Ky., Tenn., N.C., S.C., Ga., Ala., Fla., and Miss. "North Central" includes States of Ohio, Mich., Ind., Wis., Minn., N.D., Mont., Wyo., S.D., Neb., Colo., Kan., Ia., and Ill. "South Central" includes States of Mo., Ark., La., Okl., Tex., and N.M. "West" includes Ariz., Utah, Idaho, Wash., Ore., Nev., and Calif.

‡ Schools were classed as "Technical" schools only if the majority of degrees granted were science degrees.

11 and only 5% set the minimum limit above 15. None set the minimum enrollment limit above 20.

Maximum enrollment limit. 12% of the "two hour schools" and 21% of the "three hour schools" have set no official maximum enrollment limit in classes in Extemporaneous Speaking. It is interesting to note that 10% of those reporting a maximum limit set that maximum below 16, 40% set the minimum limit below 21, and 65% set the limit below 26. On the other hand, approximately 11% of those reporting set the maximum limit between 30 and 40, and 4% set the limit above 40, the highest being 60.

TABLE II
ANALYSIS OF REPLIES RECEIVED

Minimum Limits	% of All Schools 2 hr.—3 hr.	Maximum Limits	% of All Schools 2 hr.—3 hr.	Desired Enrollment	% of All Schools 2 hr.—3 hr.
0– 5	31 29	0–15	6 9	5–10	6 4
6–10	52 47	16–20	28 28	11–15	40 39
11–15	13 18	21–25	26 26	16–20	39 42
16–20	8 5	26–30	24 19	21–25	11 10
21–25	0 0	31–35	6 9	26–30	3 3
		36–40	5 6	31–35	1 0
		41–45	1 1	36–40	0 1
		46–50	2 1		
		51–55	1 0		
		56–60	0 1		

Average Enrollment	% of All Schools 2 hr.—3 hr.	Enrollment Restrictions	% of All Schools 2 hr.—3 hr.	Reaction to Present Enrollment	% of All Schools 2 hr.—3 hr.
5–10	8 5	Allow Fr.	52 42	Want More	13 10
11–15	20 18	Only Soph.,		Want Fewer	65 63
16–20	29 38	Jr. & Sr.	32 40	Satisfied	21 27
21–25	23 23	Only Jr. &			
26–30	16 10	Sr.	14 18	Number of	
31–35	4 3	Only Grad.	1 0	Schools	
36–40	1 1			Reporting	171 161
41–45	2 1	Required of			
46–50	0 1	Majority	41 28		
		Elected by			
		Majority	59 72		

Desired enrollment. Only 2% of the replies did not record the number of students the department heads consider desirable in a section in Extemporaneous Speaking. A glance at Table II will show that 5% of the department heads would like to have fewer than 10 students in each section, 80% would like to have between

11 and 20, and only 4% desire more than 25 students in a section. Although the majority is in agreement, one possible explanation for the element of disagreement does not show in the tables. In nearly every case "desired enrollment" seemed to be influenced by the actual "average enrollment" which the school experienced. If the department head reported an average enrollment of 30 students per section, he seemed inclined to want no more than 25. If his enrollment average stood at 25, he desired sections of 20, and so on. As the table shows, few were satisfied with present enrollment practices, regardless of the number of students reported in sections. However, the majority of department heads agreed that desirable enrollment in sections in Extemporaneous Speaking lies somewhere between 10 and 20.

Average enrollment. Only 6% of the schools did not report the average size of sections in Extemporaneous Speaking. Wide variance is found in enrollment elsewhere. Although 5% of the schools reported sections averaging under 10 students per section, 6% reported sections averaging between 31 and 50. In general, 58% of the schools reported that the average sized section had an enrollment of under 21, 23% reported sections averaging between 21 and 25, 13% reported sections averaging between 26 and 30.

Satisfaction with enrollment. Approximately 5% of the schools failed to indicate satisfaction or dissatisfaction with present enrollment figures. Of the others, one out of four indicated complete satisfaction. 11% wanted larger classes than they enrolled, 64% would like to have smaller sections than they enroll.

Re-analysis. The questions naturally arise, "why do schools differ in enrollment practices?" "Why do department heads differ in their opinions as to how large a section should be?" In attempting to find answers to these questions, the replies to the questionnaire were re-analyzed according to size of school, location of school, type of school, sex of students, major source of funds, and according to whether the course was required of the majority of students enrolling in it. Tables III and VIII[3] compare these analyses with the foregoing analysis of the replies of the total group. A study of these tables will show that these "breakdowns" were not significant, excepting in the following ways:

[3] These tables are not included in this report, but will be mailed to anyone requesting them.

1. According to size of school. Compared with the average:
   (1) Small schools are more inclined to set very low minimum enrollment limits and high maximum limits in the three hour course, to have small classes in the three hour course, and to be satisfied with present enrollment or to want more students in a section of either the two or three hour course.
   (2) Schools with enrollments of from 1000 to 2000 are more inclined to set high minimum and low maximum enrollment limits in both two and three hour courses, and to require students to enroll in a three-hour course in Extemporaneous Speaking.
   (3) The larger the school the more inclined it is: to set the minimum enrollment limit at 10 in the two hour course and at 15 in the three hour course, to set the maximum enrollment limit at 25 in both courses, to desire between 16 and 20 students per section in both the two and three hour courses, to have few small sections and more very large sections in either the two or three hour course, to refuse freshmen permission to enroll in the three hour course, to limit enrollment to juniors and seniors in the three hour course, to require students to enroll in the two hour course, and to indicate dissatisfaction with present enrollment conditions in both two and three hour courses.

2. According to location of school. Compared with the average:
   (1) Schools in the Northeast are more inclined to require students to enroll in the two hour course in Extemporaneous Speaking.
   (2) Schools in the Southeast seem more inclined to refuse admission to freshmen in both two and three hour courses, to limit both courses to juniors and seniors, and to express dissatisfaction with present enrollment conditions.
   (3) Schools in the North Central area are more inclined to desire small sections in both two and three hour courses, and to refuse to require students to enroll in Extemporaneous Speaking.
   (4) Schools in the South Central area are more inclined to refuse freshmen permission to enroll in the three hour course, to limit enrollment to juniors and seniors in the three hour course, and to refuse to require students to enroll in the two hour course.
   (5) Schools in the Far West are more inclined to permit freshmen to enroll in either the two or three hour course.

3. According to course of study. Compared with the average:
   (1) Teachers' colleges are more inclined to set high minimum enrollment limits in three hour courses, to accept freshmen in the two hour course, to require students to enroll in Extemporaneous Speaking, and to express dissatisfaction with present enrollment conditions.
   (2) Technical schools are more inclined to set high minimum enrollment limits in both two and three hour courses, to desire larger sections than they have in the two hour course, to have small two hour sections, to refuse permission to freshmen to enroll, to limit both two and three hour courses to juniors and seniors, and to require students to enroll in a course in Extemporaneous Speaking.

4. According to sex of students. Compared with the average:
   (1) Women's colleges are more inclined to set low minimum and maximum enrollment limits in both two and three hour courses, to desire small sections in both courses, to have small sections, to refuse to accept freshmen, to limit enrollment to juniors and seniors in the two hour course, to make both courses purely elective, to be satisfied with present enrollment conditions in the two hour course, and to desire larger sections than they have in the three hour course.
   (2) Men's schools are more inclined to refuse to teach small sections in the two hour course, to set high maximums in the three hour course, to desire large sections in both courses, to have large sections, to limit both courses to juniors and seniors, and to express dissatisfaction at enrollment conditions in the two hour sections.

5. According to principal source of funds. Compared with the average:
   (1) State colleges and universities are more inclined to set high minimum enrollment limits, to have large sections in the three hour course, and to require students to enroll in the two hour course.
   (2) Private institutions are more inclined to set low minimum enrollment limits in the two hour course, to set low maximum limits in both two and three hour courses, to have small sections in both two and three hour courses, to limit the two hour sections to juniors and seniors, to express satisfaction at present enrollment conditions in the two hour course, and to refuse to require students to enroll in the two hour course.

6. Required or elected. Compared with the average:
   (1) When the course is required of the majority of students enrolling in it, the school is more inclined to set high maximum enrollment limits in both two and three hour courses, to desire large sections, to have large sections, and to express dissatisfaction at present enrollment conditions.
   (2) When the course is elected by the majority of students enrolling in it, the school is more inclined to set low maximum enrollment limits in both two and three hour courses, to want few students per section, to actually enroll few students per section, and to desire larger sections than it enrolls.

AN OBJECTIVE ANALYSIS OF TWO TECHNIQUES OF TEACHING DELIVERY IN PUBLIC SPEAKING*

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I. Introduction

BROADLY speaking there are two general purposes for measurement in education. First, the investigator may attempt to measure students in order to classify them into such groups as will indicate degrees of progress, or efficiency with certain skills. Secondly, the investigator may have as his purpose the evaluation of a teacher, a teaching technique, a specific educational method, or a given teaching situation. One of these general purposes must be clearly established before a research problem in education can be built around a more specific objective.

A large portion of the objective studies in speech education have been based upon the first of these general purposes. As one examines the 25 volumes of what is now the Quarterly Journal of Speech, he finds an increasing number of objective studies. The majority of these have been an effort to measure student achievement, including in this group all analyses of contests and contest judging. The problem herewith presented falls into the second category: it is an attempt to measure the effectiveness of specific teaching techniques.

II. The Problem

The problem upon which this research seeks to throw some light may be stated as follows:

> Is there a measurable difference in the effectiveness of public speaking between students whose training in delivery has been based in part upon memorized selections and those whose training is based exclusively upon extemporaneous speaking?

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† The author here acknowledges his indebtedness to the Research Council of the University of Missouri which provided the funds necessary for this project, to Professor Wilbur E. Gilman, director of the course in *Public Speaking* at the University of Missouri, for his sponsorship of the study for the Council and for his general supervision of the research, and to Professors Wilbur E. Gilman, Bower Aly, Loren D. Reid, and Instructor Charles F. Hunter for their service as judges and kind cooperation in every respect.

As here set forth, the study attempts to measure the effectiveness of the use of memorized selections of one kind or another, frequently suggested as the basis of the study of delivery in public speaking courses. The question might be restated for clarity as follows: Does the student become a better speaker when the study of delivery is based upon a memorized selection than when this study is based upon his own extemporaneous speeches?

It should be noted here that this study is not an attempt to measure the value of memoriter speaking as over against extemporaneous speaking. It is rather an attempt to ascertain how much these two types of speeches, as aids or teaching techniques, help the teacher attain one of the recognized objectives of a course in public speaking, *viz.*, effective extemporaneous speaking on the part of the student.

The seventeen textbooks written for beginning courses in public speaking examined by the author present different recommendations. These six make definite use of some kind of memorized selections: Winans,[1] Winans and Hudson,[2] Sarett and Foster,[3] Orr,[4] Monroe,[5] and Brigance and Immel.[6] Eleven do not make specific mention of a memorized selection as a technique in delivery training. These are: Woolbert,[7] West,[8] Williamson,[9] O'Neill and Weaver,[10] Horner,[11] Gislason,[12] Sandford and Yeager,[13] Phillips,[14] Hayworth,[15] Dolman,[16]

[1] James A. Winans, *Speech-Making* (1938) 422.

[2] James A. Winans and Hoyt Hudson, *A First Course in Public Speaking* (1931) 256.

[3] Lew Sarett and William T. Foster, *Basic Principles of Speech* (1936) 281, 302.

[4] Frederick W. Orr, *Essentials of Effective Speaking* (1931) 181.

[5] Alan H. Monroe, *Principles and Types of Speech* (1939) 77.

[6] William Norwood Brigance and Ray K. Immel, *Speechmaking, Principles and Practice* (1938) 93.

[7] Charles H. Woolbert, *Fundamentals of Speech* (1934).

[8] Robert West, *Purposive Speaking* (1924).

[9] Arleigh B. Williamson, *Speaking in Public* (1929).

[10] James Milton O'Neill and Andrew T. Weaver, *The Elements of Speech* (1933).

[11] J. K. Horner, *Elements of Public Speech* (1929).

[12] Haldor B. Gislason, *The Art of Effective Speaking* (1934).

[13] William P. Sanford and Willard H. Yeager, *Principles of Effective Speaking* (1934).

[14] Arthur E. Phillips, *Effective Speaking* (1908).

[15] Donald Hayworth, *Public Speaking* (1935).

[16] John Dolman, Jr., *A Handbook of Public Speaking* (1934).

and Brigance.[17] Of the two course books available to the author, the one used by Barnes[18] at the University of Iowa makes no mention of a memorized selection, while the *Course Book in Public Speaking*[19] used at the University of Missouri devotes considerable space to the analysis and study of a memorized selection.

This entire experiment was conducted as a preliminary survey of the problem, a trial of methods and techniques used in its solution, so that a larger, more comprehensive work, involving a larger number of students, might be undertaken later with more assurance of definite results.

III. The Procedure

Four sections of the beginning course in public speaking at the University of Missouri, taught by one instructor, were divided into two groups of 24 students each. The first group was trained exclusively by means of extemporaneous speeches, and is hereafter called the Extemporaneous Group. The second group had as a major part of the training in delivery the analysis and memorization of a selection from a contemporary address, and is hereafter called the Memorized Group. Each student in both groups made a recording of a five-minute, original, extemporaneous, argumentative speech. The three weeks of intensive study of delivery immediately followed. During this time the students in the Memorized Group used as a basis of their study a four-minute memorized selection, while the members of the Extemporaneous Group used their extemporaneous speech which had been recorded. Each student in both groups had at least one-half hour private instruction from the teacher. At the close of the period of study of delivery, each student made a recording of a second original, extemporaneous, argumentative speech.

The recordings were then evaluated by a group of four trained judges, all experienced teachers of public speaking. The instructions given the judges were as follows:

1. The speeches will be played by number, without any identification of the speech or speaker, as to time of recording, or group membership.
2. While it is agreed that an analysis of speech delivery cannot be completely separated from speech content, you are expected, in so far as possible, to base your estimate of this speech solely upon the general effect of the delivery.

[17] William Norwood Brigance, *Speech Composition* (1937).

[18] Harry G. Barnes, *Speech Handbook* (Iowa City, Iowa, 1936).

[19] Wilbur E. Gilman, Bower Aly, and Loren D. Reid, *A Course Book in Public Speaking* (Revised Edition, Columbia, Missouri, 1937), 112.

3. Give each individual speech a grade between one point, representing very inferior delivery, to ten points representing very superior delivery. Your own standards of excellence in delivery are the points upon which you will base your estimate of each speech.

4. Do not add plus or minus signs to your grades.

In the final tabulations, the grade assigned to each speech was the average of the four individual scores, hereafter called the Average Score. For example, in judging Speech 18 (See Table A), Judge A rated it 5, Judge B, 3, Judge C, 8, and Judge D, 5, the Average Score assigned would be 5.25.

Improvement in speaking was noted by subtracting the first score from the second, resulting in a Difference Score. If the result was a positive number, it indicated improvement. If the result was zero, it indicated no improvement and no retrogression. If the result was a negative number, it indicated retrogression. If the result was a negative number, it indicated retrogression in the effectiveness of the delivery of the speaker. For example, in Table A, Speaker 6 received an Average Score of 6.00 for his speech before training in delivery. After training, his second speech received an Average Score of 7.25. Subtracting 6.00 from 7.25, gives a Difference Score of +1.25, indicating improvement after training in delivery. In the same table, Speaker 3 made an Average Score of 6.00 on both his first and second speeches, giving a Difference Score of 0.00, indicating neither improvement nor retrogression. Speaker 7 received an Average Score on his first speech of 6.50, and on the second of 6.25. Subtracting the first from the second gives a Difference Score of —0.25, indicating retrogression. The Average Improvement for each group was obtained by dividing the algebraic sum of the individual Difference Scores by the total number of speakers.

IV. Results

The tables herewith presented show the Average Scores and the Difference Score for each speaker. Table A is for the Extemporaneous Group. Table B is for the Memorized Group.

Two questions form the basis of the analysis of the results of this study. First, was the judging reliable? Second, what conclusions, if any, can be drawn from the data provided by these scores?

TABLE A

EXTEMPORANEOUS GROUP AVERAGE SCORES AND DIFFERENCE SCORES

Speaker Number	Av. Score 1st Speech	Av. Score 2nd Speech	Difference Score
1	6.00	6.75	0.75
2	4.75	6.50	1.75
3	6.00	6.00	0.00
4	3.50	6.25	2.75
5	5.25	5.75	0.50
6	6.00	7.25	1.25
7	6.50	6.25	−0.25
8	4.00	7.25	3.25
9	6.25	6.00	−0.25
10	6.00	3.50	−2.50
11	5.75	6.75	1.00
12	4.75	7.00	2.25
13	6.50	7.00	0.50
14	6.00	8.25	2.25
15	6.00	7.00	1.00
16	5.50	6.75	1.25
17	4.75	6.00	1.25
18	5.25	5.00	−0.25
19	4.50	6.50	2.00
20	6.75	6.00	−0.75
21	6.75	5.00	−1.75
22	6.50	6.00	−0.50
23	3.00	4.50	1.50
24	6.75	6.25	−0.50
		Average Improvement:	0.70
		Standard Deviation:	‡1.03

"First Speech" indicates the rating of the speech delivered before any training in delivery; "second speech" indicates the rating of another speech after training in delivery. The "Average Score" was obtained by averaging the individual scores assigned by the four judges. The "Difference Score", obtained by subtracting the score of the first speech from that of the second, if positive indicates improvement, if negative indicates loss. The "Average Improvement" is the algebraic average of the "Difference Scores." The Standard Deviation was obtained by using the formula: $\sigma = \sqrt{\frac{\Sigma d^2}{n}}$

TABLE B
MEMORIZED GROUP AVERAGE SCORES AND DIFFERENCE SCORES

Speaker Number	Av. Score 1st Speech	Av. Score 2nd Speech	Difference Score
50	6.00	5.00	−1.00
51	6.50	6.00	−0.50
52	6.25	6.25	0.00
53	6.25	7.00	0.75
54	7.50	5.50	−2.00
55	7.75	6.50	−1.25
56	5.25	3.75	−1.50
57	5.50	7.25	1.75
58	5.50	7.25	1.75
59	6.25	7.25	1.00
60	5.00	7.50	2.50
61	5.75	5.75	0.00
62	5.75	7.25	1.50
63	6.00	6.50	0.50
64	5.50	6.25	0.75
65	4.75	5.50	0.75
66	6.75	7.00	0.25
67	7.00	7.25	0.25
68	7.50	6.75	−0.75
69	6.25	7.50	1.25
70	7.00	6.00	−1.00
71	6.75	5.75	−1.00
72	6.25	6.75	0.50
73	6.00	4.75	−1.25
		Average Improvement:	0.14
		Standard Deviation:	±1.05

"First Speech" indicates the rating of the speech delivered before any training in delivery; "Second Speech" indicates the rating of another speech after training in delivery. The "Average Score" was obtained by averaging the individual scores assigned by the four judges. The "Difference Score," obtained by subtracting the score of the first speech from that of the second, if positive indicates improvement, if negative, indicates loss. The "Average Improvement" is the algebraic average of the "Difference Scores." The Standard Deviation was obtained by using the formula: $\sigma = \sqrt{\frac{\Sigma d^2}{n}}$

Some are sure to inquire, Is the use of tabulations based upon subjective estimates of judges a valid device in objective research? In discussing another experiment in which such subjective estimates were used, Gray[20] says:

"While these judgments were subjective, something may be said in favor of such procedure. Voices are good or bad as they sound to the ear. In the last analysis, excellence in speech is and must be subjective. Experimental research is essentially an attempt to isolate and measure and perhaps to control these aspects of speech which are subjectively evaluated as good or bad. Furthermore, it was assumed that if valid judgments were to be obtained under any conditions, they could be obtained through observations by a group of trained instructors."

It is also of interest to note that King[21] in her study of Group Speaking as a teaching technique used a similar jury of trained judges, producing statistically reliable results. In Mabie's[22] report of the accumulation of data on the fundamentals course in the University of Iowa he states:

"Objective techniques have been used wherever possible. When they were not available, the study relies upon the judgment of teachers of experience and upon the case method. When subjective methods indicate leading questions and materials, a follow-up analysis is made by objective techniques and, when possible, by instrumental procedures in the laboratory. However, study of the reliability of the subjective judgments used warrants such implications as I shall make."

The procedure used in this experiment, therefore, seems to have considerable support in precedent and authority.

In this specific problem an effort was made to check the reliability of the Average Scores resulting from the performance of the judges. Over the periods of several weeks during which the judging was in progress, ten speeches were played three times each. The repeated speeches were always played at least one week apart, so that the judges would have little opportunity to remember the speech, or to recall the score previously assigned. Since Average Scores were to be used in the final analysis, these were tabulated for each

[20] Giles Wilkeson Gray, "Regional Preponderance in Respiration in Relation to Certain Aspects of Voice," in *Studies in Experimental Phonetics* (ed. by Giles Wilkeson Gray, Baton Rouge, La., 1936) 64–65.

[21] Clifford Anne King, *The Effectiveness of Group Speaking on the Acquisition of Certain Speech Skills,* Unpublished Ph.D. dissertation, Louisiana State University, Baton Rouge, La. (1938) 256 ff.

[22] Edward C. Mabie, "Speech Training and Individual Needs," QUARTERLY JOURNAL OF SPEECH, XIX (1933) 342.

of the ten speeches on each of the three judgings, or hearings. The correlation[23] between the judgings of the first and second hearings was 0.76, and between the second and third hearings 0.73, indicating that when one score is assigned after one hearing, it is probable that a similar score will be assigned on a second or third hearing.

To further check the individual judges, correlations were made of each individual judge's assigned scores for each hearing of the ten repeated speeches. By this means, the judge's rating at the first hearing of the speech was compared with his rating of the same speech at a second hearing, and the rating of the second hearing compared with that assigned at the third. These correlations (r) were as follows:

Judge	r: 1st and 2nd Ratings	r: 2nd and 3rd Ratings	Average r
A	0.65	0.66	0.655
B	0.61	0.56	0.585
C	0.70	0.60	0.650
D	0.70	0.75	0.725

Each of these judges showed correlations high enough to indicate that frequent judgings would not appreciably alter the results, and that each judge had a fairly constant standard by which he evaluated the speeches.

An analysis of the results obtained for the Extemporaneous Group as seen in Table A shows that the Average Improvement for these speakers was 0.70. Applying Snedecor's[24] test for the significance of a score, based upon the relationship between the Standard Deviation and the Standard Error, the Average Improvement for the Extemporaneous Group is found to be highly significant, meaning that the sample used is a reliable representation of the student speakers of a similar classification in this University.

The Average Improvement score of 0.14 for the Memorized Group is only one-fifth of that for the Extemporaneous Group. Further testing of this raw score by the same means indicated above reveals that it is not necessarily a significant score, meaning that the sample in this case was not sufficiently representative to yield a significant score. Therefore, it cannot be conclusively stated that the relative Improvement Score for the Memorized Group has been definitely established.

It is interesting to note that 15 speakers in the Extemporaneous

[23] Pearson's Product-Moment Formula for obtaining correlations is used in this study.

[24] George W. Snedecor, *Statistical Methods*, (Ames, Iowa, 1937) 32, 50.

Group showed improvement as against 13 for the Memorized Group. The Extemporaneous Group has only one showing neither improvement nor retrogression, and eight showing retrogressions, while the Memorized Group has two showing neither improvement nor retrogression, and nine showing some retrogression. An examination of Tables A and B further reveals that the retrogression for the Memorized Group was greater than for the Extemporaneous Group, and that the improvement for the Memorized Group was less than for the Extemporaneous Group, indicating that in this particular experiment, the Extemporaneous Group lost less and gained more than the other.

V. Conclusions

Although it is not the purpose of this article to report established conclusions, several interesting observations should be made. The reliability of subjective estimates by *trained and experienced* judges seems rather well established by precedent and by the experience of this study. It is rather clearly shown that there is definite improvement for a group trained in delivery by means of extemporaneous speeches. The status of the study at present shows nothing conclusively favorable or unfavorable concerning memorized selections as teaching aids. If present indications are later established as conclusive, the memorized selection will be shown to be inferior to the extemporaneous speech, but the author hesitates to predict that further experimentation will support this trend.

Several possible sources of error have already been considered. The fact that the students were trained under one instructor may have affected the result. Perhaps an extension of the period of training would eliminate much of the retrogression, and thus radically affect the scores. It is possible that the judges may have allowed such factors as repetition, lapses of memory, or slurring to affect their ratings differently. It may not be wise to use the same extemporaneous speech for the training of the Extemporaneous Group as they have previously recorded. These and other factors will have to be accounted for as the problem continues.

The writer has a continuing interest in the field of this investigation and welcomes suggestions from readers which will in any way improve the technique to be used as the study progresses. The present study seems to indicate that more definite results may be expected, justifying the continuance of the projected comprehensive experimentation.

SPEECH EDUCATION OF ROMAN CHILDREN

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EARLY in the *De Oratore* Cicero considers the nature of eloquence, and maintains it is "the offspring of the accomplishments of the most learned men" (4:144); and again, a little later, "In my opinion, indeed, no man can be an orator possessed of every praiseworthy accomplishment, unless he has attained the knowledge of everything important, and of all the liberal arts" (3:148). These quotations, emphasizing the importance which Cicero laid upon the education of the orator, raise a question both interesting and important: What was the speech training of the Roman boy of this time? Interesting because it has not been thoroughly investigated; important because it may furnish a clue to the reason for such eloquence as that displayed by Crassus, Hortensius, the Gracchi, or Cicero himself. This paper is to indicate the results of a study of that question.

Every student of the habits and customs of an ancient civilization finds the same problem. Are the facts which he uncovers representative? The problem is particularly important here. Abundant material there is concerning the education of the wealthy classes. But what of poor boys? How much education did they get? That question will never be answered to complete satisfaction, though it is safe to assume that their share of schooling and private instruction was far different from that of boys from privileged classes. Both Cicero and Quintilian, in their discussions of how boys should be taught, assume that the family is sufficiently wealthy for expense to be no factor. Poorer children received some education, but Dobson has concluded that most of them never got beyond the elementary school, in which, as will be seen, speech training was just beginning (5:110).

The Romans had elementary schools, grammar schools, and advanced rhetorical schools, as well as private tutors. Sometimes the distinctions between these different levels was clearly kept, at other times not. Cicero speaks of the *grammatici* and *rhetores* as different professions, yet he thought of going to hear Plotius Gallus, a rhetorician, when he was only thirteen or fourteen years old, and put his son into rhetoric when he was only eleven (7:95). So the difficulty of marking a definite age for the change is apparent. Even after the Romans finally allowed the Greek literature, art and philosophy

to supersede their own they still held the chief aim of literary education to be oratory instead of pure literature. "The study of rhetoric, as constituting the highest education of youth, was regarded as not merely essential to the formation of a man, *'ingenuus et liberaliter educatus,'* but above all as the road to influence, power, and public employment" (10:354).

Pre-School Training

Our knowledge of the boy's education previous to entering school is limited. Probably training for the Forum and public life began at a very early age. Quintilian was of the opinion that to make an orator one must begin very early, and he would consequently begin shaping the studies of an orator from his infancy (14: Pr. 3-5). He was anxious that the nurse be well educated and of good character. She should speak correctly, and, if possible, be a philosopher (14: I, I, 1-5). Cicero attributed certain men's careful and beautiful use of language to their having always heard correct language in their home.

Not only nurses and slaves, but parents as well had a part in the education of their children. We have the example of the famous wife of Sempronius Gracchus, Cornelia, who instructed her sons in elocution almost from the day they were able to talk (7: 38). Fathers too were interested. Cato, for example, took over the entire education of his sons, even writing special books for them (2: 30). In the early republic, especially, a boy would learn much about politics, law, and citizenship by constant attendance upon his father, either in his home when clients came to consult with him, or when the father dined out. The sons accompanied their fathers constantly, even to banquets, where Cicero and Varro mention that the guests were required to sing a song in praise of the old heroes (19: 12; 6: 238).

The Schools

It was not a settled question in Rome that children should go to school. Quintilian discusses at length the relative merits of public schools versus private tutors. His conclusion is that the values of the school outweighed the other, but this conclusion was by no means universal, particularly in an earlier period. Wilkins believes that most of the wealthy children received their education at home (19: 42). At any rate, "at no time . . . was it a universal custom at Rome for children to receive their education at school" (2: 39).

Not only was it possible for the wealthy to hire a private tutor, but it was also true that their sons might receive apprentice training in the company of some older man, lawyer or statesman. Tacitus records that he would listen attentively to Marcus Aper and Julius Secundus, then leading lights of the bar at Rome, and then follow them home to hear their casual conversation (18:21). The same author advocates apprenticing the students, in order to give them opportunity to hear not only their own master, but his contemporaries as well (18:105). Cicero's father enjoyed the friendship of two prominent statesmen, L. Licinius Crassus and Marcus Antonius, who more or less took in charge the education of the boy Marcus.

But what if they received all of their speech education at schools? Or what if, like Cicero, they received instruction partly from school and partly from private tutors? What kind of schools did they attend?

As mentioned before, the Romans had the chief aim of the literary education as oratory, and not pure literature. The study of rhetoric was regarded as essential (*Supra*, p. 2). After 148 B.C. the regular curriculum had three parts: 1. The primary, or elementary school; 2. The grammar school; and 3. The rhetorical school (10:354). Though there was much overlapping, and the division lines were not always clear, an attempt will be made to study the speech training in Roman schools under those three divisions.

1. *Elementary Schools.*—It seems that the chief contribution of the Roman elementary schools to the speech education of children was the teaching of reading, Latin and Greek. Most of the teacher's energies seem to have been directed toward making the child a good reader, no mean achievement even today. Consider how much was the value of such training in ancient Rome, preparatory to making an orator. For ancient reading was not silent, as is ours. A study made by Professor G. L. Hendrickson of Yale University indicates that ancient use of the word "read" practically always predicated *oral* reading (9:190). The boy should be taught rate, quality and pitch, but in order "that he may *do* all these things, let him understand what he reads" (10:393). Laurie suggests that along with the reading it is quite probable that accentuation and elocution were taught, as they had been in the Greek primary schools.

Such training in good oral reading, given by the elementary teachers, laid a broad basis for future more specialized training in rhetorical skills for the young orator.

2. *Grammar Schools.*—From the elementary schools those who could afford it went to the grammar school. Crates of Mallos, contemporary of Aristarchus, was believed by Suetonius to have been the first to introduce the study of grammar in Rome (17:397). The term *grammaticus* became prevalent through Greek influence, though at first such men were called *litterati* (17:401). Suetonius gave something of the lives of twenty of the most distinguished grammarians, and presumably there were others in Rome, besides the ones in other cities of the empire.

The *grammaticus* was supposed to be a man of great learning. Quintilian felt that he should have read the poets, be acquainted with music, astronomy, and philosophy, and even know geometry (14: I, IV, 4). He charged a fee, never standardized. Suetonius mentions with admiration Staberius Eros, a manumitted slave, who some said admitted "the children of the proscribed to his school free of charge and without any fee" (17:417).

The scope of the grammar school was broad. Wilkins found that the students studied diction, grammar, Latin and Greek literature, oral interpretation of literature, and style (19:55). So it might be called a school of literature, though its basis was the study of grammar. Quintilian laid great stress on the accurate and detailed knowledge of grammar, including etymologies, study of sounds of letters, derivations, synonyms, etc. (10:391). Archias, an Antiochene, teacher of Cicero, was imbued with the forms and metrical art of Greek letters. To the young Cicero he revealed a matter of vast moment to the future orator, viz.: the mysterious efficiency of splendid elocution (16:6). Another, Accius, was valuable for his knowledge and interest in the great speakers of the preceding generation (16:8).

Most of the studies were used for their utilitarian value. ". . . notwithstanding the literary character of the education, private and public utility governed the Roman practice. . . . Play-acting, though regarded as a degrading employment, was yet of 'use' to the future orator by teaching him gesture; sculpture was of 'use' for public monuments and portraiture, and so forth" (10:375).

Towards the close of the Republic the grammar schools began to encroach upon the rhetoricians. By giving training in declamation they kept the students from the more specialized advanced training. Quintilian and Tacitus complained of this as a fault, because the students were not ready for declamatory training, and should still be studying basic skills (14: II, 1-5; 18:97).

With the methods used in teaching by the grammarians some would not agree today. One of the keystones of their method was memory. They memorized poetry, and recited their own compositions. In Quintilian's day the boys were assigned a certain order in speaking or declaiming passages they had memorized. The best were assigned the highest place, and the order was re-arranged every thirtieth day (10:388).

In learning to read aloud (a study carried over from the elementary school) Graves concludes that the pupil's attitude was quite passive. "The passages were read first by the teacher, and then by the pupils. The teacher probably marked the ictus in every foot of the verse by snapping his fingers or stamping his foot. After the reading an interpretation was given, which the student was obliged to take down *verbatim* in his note-book" (6:258). Often the actors were taken as models, and a quiet, expressive delivery was aimed at. Literary training was gained by writing paraphrases of the authors, and by textual and literary criticism (6:255).

Some of the *grammatici* were rhetoricians, and employed the methods of the higher teachers. We read of Marcus Antonius Gnipho, who first gave instruction in the house of the "deified Julius," when the latter was a boy, and then in his own home. He gave instruction daily, and declaimed only once a week (17:407). Another, Princeps, is said to have declaimed on alternate days. Sometimes he would teach in the morning and then in the afternoon remove his desk and declaim (17:405). This teaching of rhetoric by grammarians is said by Suetonius to have been given up by his time (17:403). Marcus Verrius Flacchus added another touch to the general method by offering prizes for the best declamations which pupils of equal advancement could write. The prize would be an old book, either beautiful or rare (17:421).

3. *Rhetorical Schools.*—It was not until the second century B.C. that schools of rhetoric began to be imported from Greece to Rome. Wilkins, noting that Tiberius and Gaius Gracchus were taught rhetoric by Menelaus and Diophanes, concludes that the study of Greek rhetoric had become common among the upper classes by the Middle of the second century B.C. Boyer, however, believes that the practice was not common until the Augustan age.

The first schools were conducted in Greek. Later, due to the growing opposition to Greek importations, and the increased use of Latin, professional teachers of Latin rhetoric arose. Cicero, Seneca,

and Quintilian all recorded the first Latin teacher of oratory in Rome to have been Plotius Gallus (16:14). His pupils, according to Varro, "bellowed like oxherds, and virtually worked themselves into consumption" (16:14). Laurie says that the first introduction of Latin rhetoric *by a Roman* was by Lucius Aelius Praeconinus, called "The Penman," in 128 B.C. (10:351).

The early Latin schools were shallow compared to those in Greece. In 92 B.C. the Latin rhetorical schools were suppressed by this decree issued by the two censors:

> A report has been made to us that certain men have begun a new kind of teaching, and that young men are going regularly to their school; that they have taken the name of teachers of Latin rhetoric; and that our young men are wasting their whole days with them. Our ancestors ordained what lessons their sons were to learn, and what schools they were to frequent. These new schools are contrary to our customs and ancestral traditions (*mos maiorum*) and we consider them undesirable and improper. Therefore we have decided to publish both to those who keep these schools and to those who are accustomed to go there, our judgment that we consider them undesirable. (17:435).

In his own maturity, some thirty-seven years afterward, Cicero explained this attempt. Rhetoric was a Greek science, built into the Greek language. It was difficult for Latin learners when presented in its native language, but absolutely confusing in the crudeness of Latin versions and adaptations (3: III, 93; 16:13). Probably the *De Oratore* was written to "show up" the shallowness of the Latin teachers. The later Latin schools had as high standing as the Greek.

The division between the grammar schools and the rhetorical was not as clearly marked as we are apt to assume. Some, like Cicero, went on to rhetorical schools at an early age. In other cases, the *grammaticus* was likely to retain a brilliant pupil past the normal age for change by giving him exercises in declamation. This latter practice was condemned heartily by Quintilian (14: II, I, 1-5).

We are not familiar with the names of many of the important rhetoricians. Suetonius mentions only five in his day (17:441). Milo seems to have been the most celebrated in Rome during Cicero's childhood. At a later date Quintilian acquired more honour than was usually conferred. He was the first to open a state-supported school and receive a salary from the exchequer. He numbered such people as the Younger Pliny among his pupils (10:377; 2:42).

Though the training of the rhetorical schools was professional, it was not narrow. All the subjects included under the Seven Liberal

Arts,—grammar, rhetoric, dialectic, music, arithmetic, geometry, and astronomy—were in the curriculum (6:261).

In general the training was divided into theory and practice. In teaching his students the theory of rhetoric, the master resorted as much to example as to precept. He would dictate his system of rhetoric, and the pupils must write it down (10:358). Then, at certain intervals, the teacher himself would give public displays of skill, in declamation or extemporaneous speaking (17:439; 5:154). Wilkins feels that the methods of the rhetoricians were very successful in teaching the skillful invention and arrangement of arguments and a ready command of appropriate language (19:27).

The practice of the students was along several lines. For one, they translated from Greek to Latin. Crassus is said to have translated the best of the Greek orations (3:181; 8:32). For another, they wrote short *loci communes*—declamations against particular vices and in support of abstract virtues, for future possible use (14: II, IV, 30-34; 10:371). They practiced reading, sometimes their own works and sometimes the works of others (10:358).

A more important part of the practice of the young student of rhetoric was the composition of dictums or eulogies, called *chria*. Professor Julienn records the outline given by the teacher to the scholar for one of these:

1. A laudation of the writer to whom the utterance of deed was ascribed.
2. A paraphrase, in which the thought was expanded.
3. The *motif* or underlying principle which explained and justified the truth of the thought.
4. Comparison, i.e., the comparing of the thought with other thoughts like or unlike, just as Plutarch compared characters in his *Lives*.
5. The example: which was furnished by some distinguished man.
6. Witnesses to confirm the dictum, i.e., quotations from authorities who had said the same, or a similar, thing.
7. Conclusion—often a practical exhortation. (10:370).

Besides these panegyrics the students would deliver speeches of a deliberative or judiciary nature. The deliberative was an argument as to whether any act should have been done or not; the judiciary was in the form of a plea before a judge—attack and defence (10: 374). The historical arrangement: invention, disposition, elocution, memory, and action, was followed. Quintilian recommended that the student take lessons from the actor in developing the last quality, i.e., action and pronunciation (14: I, XI, 2-6).

The last form of exercise to be developed, which some thought

superior to all, was that of declamation. Declamations were divided into *sausoria,* in which some course of action was discussed, and *controversia,* in which some proposition was maintained or denied. The former, training for deliberative speaking, was considered easier than the latter, training for the law courts (19:79). Quintilian disagreed with the practice of spending so much time having the student memorize his own composition, being of the opinion that the time could be better spent learning passages from eminent writers (14: II, V, 12-17).

In later days, particularly with the coming of the empire, the work of the rhetorical schools degenerated. Since the opportunities for practicing oratory to any real purpose were gone because of autocratic government, technicalities of oratory came to be the end and aim of study. Subjects were few and trite, far out of relation to real life. History and science were studied solely in order to provide *loci communes* for the rhetorician. Dobson finds that compendiums of historical incidents were compiled to furnish illustrations for the student. Known or supposed facts of science were compiled without verifying their truth. Oratory was prized solely for its brilliance and glittering turns of thought (18:30-35; 19:86; 5:145; 18:107). So it is possible for what is at one time an effective method of teaching to degenerate into a mere show and school of trickery.

Advanced Oratorical Training.—As has already been noted, some aspirants for oratorical ability did not attend any of the Roman schools. They were given private tutors, and then later apprenticed to some prominent lawyer or orator. But this apprenticing was not confined to those who did not attend the rhetorical schools. After students finished these schools they too might seek the experience which came from constant association with some prominent speaker. Cicero, for instance, studied under the great lawyer, Scaevola, at age 16. In such associations the student could not only profit from watching and helping his master prepare his speeches and deliver them, but from watching all the other contemporary great speakers as they attempted to defeat each other in the cross-fire of debate. It would be easy to see what pleased and impressed audiences, and what things should be avoided.

Cicero also was given the opportunity to study under Philo, a refugee Athenian, and Molo, who was visiting Rome (3:496). There seem to have been some sort of debating societies, or clubs, where

young men practiced their speaking. Sihler, in describing one to which Cicero belonged after he was 19 years of age, speaks of debates on quasi-forensic themes, representing the opponents in an actual given case. Most of these discussions were carried on in Greek, probably because the best teachers and critics were Greek and could only criticize productions in that language (16:27; 3:497). We are told that Cicero continued the practice of declaiming in Greek until the time of his praetorship when he was 40 (19:83).

Further valuable experience came from early speaking in the Forum and other gathering places. Crassus began his oratorical career at 19. Hortensius made his first appearance in the Forum at 19, in a case of considerable importance. Cicero said that he never let a day pass without speaking in the Forum, or preparing to speak tomorrow (8:34-36). "The opportunity which forensic practice gave to ambitious young men for acquiring dialectical and oratorical skill which would afterwards prove useful in the senate and on the rostra could not be overlooked" (2:14).

But perhaps the greatest help that could come to a few favored young men after finishing school was the opportunity to travel abroad and study. We read that Horace, Cicero, Ovid, and others studied in Athens after finishing in Rome. We know more about Cicero's study than that of any of the others. For six months in Athens he studied rhetoric under Demetrius of Syria and philosophy under Antiochus of Askalon, then the official head of the Academic sect (7:76; 3:498; 16:55). After this he crossed the Aegean to have a chance to study the Asianic manner of speaking. With the old Sophists, successors of Gorgias, Cicero had many discussions. It was perhaps as educational for them as for Cicero, for we are told that he was more advanced in living, practical oratory than they (16:57; 3:498).

The last part of Cicero's trip abroad was the most profitable of all. He crossed over into Rhodes and studied under the greatest teacher of them all, Apollonius Molo. He was a great pleader, a distinguished author of didactic books, and the most eminent of the teachers of rhetoric. Molo it was who set out to curb and prune certain faults in Cicero's manner and keep him away from redundancy and super-abundance of words (3:499; 16:58). Delayen tells this story of the study under Molo:

> One evening the young Roman orator had declaimed in Greek, and when he had finished, the expression of admiration had been unanimous. Molo alone

seemed thoughtful and silent, and as Cicero seemed considerably disturbed, "Roman," said the Greek critic, "I praise and admire you; but I pity the destiny of Greece when I reflect that the only glory still left to us, that of the arts and of eloquence, is about to become through you the conquest of Rome." (4: 59; 13: VII, 99.)

Cicero himself said that he returned to Rome almost a changed man (3: 499).

Conclusions.—For those who could afford it, speech education in ancient Rome was extensive and broad. The whole educational curriculum was pointed toward making orators, and seems to have been quite effective in that aim. Whether the young man chose to have private tutors, and then be apprenticed to a statesman, or to go to the elementary, grammar and rhetorical schools, he received a good combination of liberal education and specialized training in speech. From the standpoint of method, there seems to have been unusual stress on memorization. Reading, almost always aloud, was taught all the way up through the various schools. Such training, with emphasis on time, quality, stress, and all the elements of interpretation, could not but have improved their delivery. The style of the boy was carefully nurtured by a series of progressive assignments, from simple paragraphs to elaborate declamations. Translation, paraphrasing, and anything else that the various masters felt might improve the style of delivery of the student were used. They were dealing with language, and with words. Derivations, gradations, and anything else that might contribute to their complete knowledge of that language and its usages were freely employed.

And, there was ample opportunity for the young man who had finished his training in school to get the practice so vital to the finished orator. He might get to travel and study in Greece and Asia, or he might just speak in the Forum. But practice he did. Oratory was considered the highest of callings, and study for it was serious and long.

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A VICTORIAN DEMOSTHENES
(A STUDY OF THOMAS NOON TALFOURD AS AN ORATOR)

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THE speaker rises. You are not impressed by your first rapid glance at him, for he is scarcely of middle height, slender, and inclined to stoop. But with close-cropped hair and no whiskers, he does have, you observe, a remarkably youthful face for a man in his forties: round, full, copper-colored, with regular and pleasing features. Then you are arrested by his clear, dark eyes, eyes that even his intimates despair of describing—"brilliant, full of trembling light," says one; "peculiarly expressive," says another, with "a soft and touching . . . expression."

Unassumingly, indeed almost diffidently, the speaker addresses himself to the audience. At first his voice is low and gentle; but you note at once his inability to pronounce the letter *r* and his saying *w* instead. Then, gradually, his voice becomes loud, clear, and ringing. Gradually, too, his pace becomes more rapid, more impetuous, until finally the difficulty of following him becomes too great even for the most experienced shorthand writers. Sometimes a huskiness clouds his voice, and never is there much variety in its pitch; but as an ordinary listener you will probably remain unaware of these faults: both of them spring from the speaker's intense concentration on what he is saying and on how he is saying it, and in a few moments you too will have been carried away by his language and by his earnestness.

For his diction, even for his day, a day of masterly rhetoricians by the score, is remarkably rich and beautiful, rising ever and again to the tone of poetry. "Illustrations crowd upon him," affirms a contemporary, "every illustration a picture, every word an image." Equally remarkable is his manner, so fervent and impassioned that his eye seems to flash with preternatural fire and his very form to dilate. And he rouses you, carries you with him, no matter what his subject, whether one calling forth indignation, scorn, and invective "almost as scorching and crushing as Romilly's or Lord Brougham's" or whether one appealing more directly to his essential nature and providing scope for "those deep researches into the heart of man, those allowances for human errors and that sensibility to human suffering, that spirit of charity and candor," which were characteristic of him.

Such a speaker, according to those who heard him, was Thomas Noon Talfourd in his prime.[1] Because he made his way as an orator as he made his way in life, that is, against heavy odds, his career as a speaker is of particular interest to students of public speaking; and inasmuch as he was rather more than less a typical Victorian, an account of the substance and purpose of his speeches may well be of interest to all students of nineteenth century England.

[1] See particularly [Mary Russell Mitford,] "Our New Member," *The Reading Mercury*, January 12, 1835; James Grant, *The Bench and the Bar* (2 vols., Philadelphia, 1839), II, 109–110 and 117–119; Thomas Powell, *The Living Authors of England* (1849), 186; E. L. Pierce, *Memoir and Letters of Charles Sumner* (4 vols., Boston, 1877–1893), II, 73, for letter dated March 9, 1839, by Charles Sumner; and *The North British Review*, XXV (1856), 69.

II: Apprentice and Special Pleader

Of humble parentage, his father being a small brewer and his mother the daughter of a dissenting clergyman, Thomas Noon Talfourd was born in Reading, Berkshire, on May 26, 1795. The poor circumstances of his family precluded his formal education beyond the facilities offered by the local grammar school. Noteworthy, however, was his habit of reconstructing and writing out the sermons he heard in chapel on Sundays;[2] his exercising his embryonic power as an orator, like young DeQuincey, on his playmates in the school yard;[3] and his establishment of a kind of forum among his schoolfellows for general discussions after school hours and on holidays.[4]

At eighteen, young Talfourd found himself not about to enter the shelter of one of the universities, of which he sometimes spoke longingly, but faced by the imperative necessity of henceforth making his own living. With a letter from that fiery liberal, John T. Rutt, he went down to London in February, 1813, and called on Henry Crabb Robinson. "He has . . . designs towards the Bar," wrote Rutt, "where, from readiness of utterance [,] he appears likely to have some success."[5]

After having heard Talfourd talk at a religious meeting and after talking with him during their walk home together, Robinson noted in his diary: "He is a very promis[in]g young man indeed, and has great powers of conversat[io]n and public speaking; not without the faults of his age, but with so much apparent vigour of mind, that I am greatly mistaken if he do not become a distinguished person. . . ."[6]

The young man succeeded in making the London connection for which he had hoped. On April, 1813, he began his apprenticeship with Joseph Chitty, the celebrated special pleader whose principles were later so much admired by Lincoln. Faithfully, notably well, and to the exclusion of almost every other interest, he served Chitty

[2] [William Silver Darter.] *Reminiscences of Reading by an Octogenarian* (Reading, 1888), 125.

[3] W. P. Lenox, *Plays, Players, and Playhouses* . . . (2 vols., London, 1881), II, 108.

[4] Cf. *The Reading Mercury*, May 8, 1847.

[5] Letter, in Dr. William's Library, Gordon Square, London: 1809–1817: No. 87.b. Quoted by special permission of the Trustees.

[6] Entry dated February 23, 1813. Robinson's diary was consulted, by special permission of the Trustees, in Dr. Williams's Library, not in the mutilated version edited by Thomas Sadlier (2 vols., Boston, 1869).

for four years. Then, his apprenticeship having come to an end, he ventured for the next four years to practice as a special pleader on his own account. Business coming to him slowly at the outset, he supplemented his income by writing at an almost feverish pace for the periodicals.

Some of his free time, however, he utilised to develop himself as a speaker. Thus he made a sally home to Reading to speak at a mass meeting protesting the so-called Manchester Massacre, that assault on the right of free assembly and free speech that aroused all liberal England and called forth Shelley's *Masque of Anarchy*.[7] In London, he became a familiar figure in the gatherings of law students in Chancery Lane.[8] In fact, his prowess, and that of one William Graham, "became a topic of conversation among the students of the inns of court."[9] Graham had more genius than Talfourd, whose talents were "rather the result of unwearied industry than the spontaneous gift of nature." Both speakers showed self-possession; but whereas Graham was energetic and impatient, Talfourd was at this time the opposite—"calm, contemplative, serene in his carriage and address."

Some major points of Talfourd's ideal in public speaking in 1821 are manifest in the two articles on oratory, especially pulpit oratory, which he contributed to the *London Magazine*,[10] then at the height of its phenomenal popularity. Most illuminating, perhaps, is his characterization of the Rev. Mr. Robert Hall as a speaker:

> He uses the finest classical allusions, the noblest images, and the most exquisite words, as though they were those which came first to his mind, and which formed his natural dialect. There is not the least appearance of straining after greatness in his most magnificent excursions, but he rises to the loftiest heights with a childlike ease. His style is one of the clearest and simplest—the least encumbered with its own beauty—of any which has ever been written. It is bright and lucid as a mirror, and its most highly wrought and sparkling embellishments are like ornaments of crystal, which, even in their brilliant

[7] Cf. *The Reading Mercury*, October 19, 1813. Talfourd had made an earlier sally to his home town on March 23, 1813, when he spoke in the Town Hall on the anniversary of the local auxiliary to the Bible Society, according to John T. Brain, *Berkshire Ballads and Other Papers* (Reading, 1904), 74.

[8] Cf. Robinson's diary, entries for June 1 and December 21, 1821; May 30, 1823; etc.

[9] Cyrus Redding, *The New Monthly Magazine*, C (1854), 412.

[10] III (1821), 182–188 (February), and 306–311 (March).

inequalities of surface, give back to the eye little pieces of the true imagery set before them.[11]

Talfourd's own style, as we shall see, answered closely to his description of Hall's.

III: Barrister

Special pleading proved to be unprofitable. So Talfourd consented to be called to the Bar by the Society of the Middle Temple on February 10, 1821. Choosing the Oxford Circuit and Berkshire Sessions, he made a creditable showing from the outset, and toward the end of the following year he ventured to marry. Yet the struggle for a livelihood continued. To eke out his income he got a job—largely through Robinson's influence, and with the consent of his associates—as a legal reporter for the *Times*.

Gradually the full measure of his ability was recognized, and eventually he became the acknowledged leader of his Circuit. In February, 1833, Lord Brougham having approved him, he became a sergeant-at-law, giving rings with the motto *Magna Vis Veritas*. From this time forward he practiced chiefly in the Court of Common Pleas, only occasionally going into Exchequer or Queen's Bench.

Modern readers may wonder what opportunities for oratory could be afforded anyone by the Bar, and at first Talfourd himself, a thorough student of legal eloquence, wondered similarly. As he remarked in his sketch of Lord Erskine:

> In our courts of law occasions rarely arise for animated addresses to the heart; and even when these occur, the barrister is fettered by technical rules, and yet more by the technical habits and feelings, of those by whom he is encircled. A comparatively small degree of fancy, and a glow of social feeling, directed by a tact which will enable a man to proceed with a constant appearance of directing his course within legal confines, are now the best qualifications of a forensic orator.[12]

Then, following his own inclinations, Talfourd ventured to depart from the prevailing conventions of speaking at the Bar, and his venture was highly successful. As a contemporary summed it up:

> The annals of our civil jurisprudence furnish but few precedents—to speak in legal phraseology—of the same happy union of law and literature, as is

[11] Talfourd's opinion of other speakers was long held in high esteem. Thus in 1842 Napier requested him to review Lord Campbell's *Speeches* for *The Edinburgh Review:* cf. Talfourd's letters to Napier, British Museum, Add. MS. 34623, f. 51, f. 158, and f. 362. The review appeared in January, 1843.

[12] *The London Magazine*, III (1821), 18.

afforded in the case of Mr. Serjeant Talfourd. He never loses sight, in any of his speeches, of those points which have a special relation to the law of the case: these he brings forward with a marked prominency; but then he so intermingles the most dry and most uninteresting details of his profession with the tints of his rich imagination, as to give his speeches a brilliancy which not only dazzles the minds of ordinary persons, but often captivates the most sober and calculating of the judges themselves; and thus, unconsciously on their parts, paves the way for a decision in favour of his client.[13]

Through his success with juries, Talfourd became an outstanding figure in the Court of Common Pleas. A typical instance is cited by Sir Frederick Pollock in his *Personal Reminiscences:*

Mansfield *v.* Grissel came on for trial . . . I was in the case with Serjeant Channel for the defendant, and Talfourd led for the plaintiff. He made a most admirable and effective speech to the jury, one of the finest I ever heard at the bar, and obtained a large sum for his client. I doubt whether Talfourd, at his best, has since his time been surpassed by any one in the eloquence of his language and in action—matters which seem to have since become very much neglected.[14]

Three of Talfourd's most noteworthy speeches at the bar involved the freedom of the press. The first, in the spring of 1834, was in defense of the editors of the *True Sun.* The eloquence of his speech on this occasion moved John Wilson ("Christopher North") to quote it and commend it in Blackwood's *Edinburgh Magazine.*[15] The second speech, late in the same year, was in defense of the London agents of Tait's *Edinburgh Magazine.* In this trial, speaking for three hours and a half, Talfourd was listened to by a crowded audience

with the most breathless attention. . . . In some of his peculiarly striking bursts of eloquence he absolutely entranced them, and when he concluded his address, forgetting for a moment that they were in a court of justice, where demonstrations of public applause are never permitted, they gave vent to their feeling by loud plaudits, until interrupted by . . . the presiding judge.[16]

The third speech was in defense of Edward Moxon for having published Shelley's complete *Works.* Delivered in the Court of Queen's Bench on June 23, 1841, and revised and published within a week—the only one of his speeches at the bar that he ever passed for press,—it is unquestionably Talfourd's most famous single effort in wig

[13] Grant, *op. cit.,* I, 109–110.
[14] (2 vols., London, 1877), I, 225.
[15] XXXV (1834), 301.
[16] Grant, *op. cit.,* I, 114–117.

and gown, and is therefore deserving of exposition and further comment.

The circumstances surrounding the prosecution were as follows: In 1840, one Hetherington was indicted for blasphemy in having sold Haslam's *Letters to the Clergy* at the price of one penny. When the cause came to trial, Hetherington rested his case mainly on a claim to the unqualified right to publish all matters of opinion. He was, however, found guilty. But immediately upon his release from prison he sought left-handed vengeance: he commissioned an agent to purchase Shelley's *Works* from Moxon, and then, on the fact of that sale, he secured Moxon's indictment for blasphemy.

After a graceful opening, in which he spoke of Moxon's and his own intimate connection with Charles Lamb,[17] Talfourd stated the foundation of the defense, namely, that the volume in which the offensive passages occurred was in truth a historical record, and that the passages instanced were necessary to historical truth. He pointed out that the poems were introduced and connected by statements both as to the circumstances in which they were written and as to the feelings which inspired them. Then he began to soar:

> The first of these works is a poem written at the age of eighteen, entitled "Queen Mab"; a composition marked with nothing to attract the casual reader —irregular in versification, wild, disjointed, visionary; often difficult to be understood by a painful student of poetry, and sometimes wholly unintelligible even to him; but containing as much to wonder at, to ponder on, to weep over, as any half-formed work of genius which ever emanated from the vigour and the rashness of youth. This poem, which I shall bring before you presently, is followed by the marvellous series of works of which "Alastor," "The Revolt of Islam," the "Prometheus Unbound," and "The Cenci" form the principal, exhibiting a continuous triumph of mellowing and consecrating influences, down to the moment when sudden death shrouded the poet's career from the observation of mortals. Now the question is, whether it is blasphemy to present to the world—say rather to the calm, the laborious, the patient searcher after wisdom and beauty, who alone will peruse this volume—the awful mistakes, the mighty struggles, the strange depressions, and the imperfect victories of such a spirit, because the picture has some of frightful gloom. . . .
>
> If to trace back the stream of genius, from its greatest and most lucid earthly breath to its remotest fountain, is one of the most interesting and instructive objects of philosophic research, shall we—when we have followed that of Shelley through its majestic windings, beneath the solemn glooms of

[17] Cf. Robert S. Newdick, *The First "Life and Letters" of Charles Lamb: A Study of Thomas Noon Talfourd as Editor and Biographer* (Columbus, The Ohio State University, 1935).

"The Cenci," through the glory-tinged expanses of "The Revolt of Islam," amidst the dream-like haziness of the "Prometheus"—be forbidden to ascend with painful steps its narrowing course to its furthest spring, because black rocks may encircle the spot whence it rushes into day, and demon shapes—frightful but powerless for harm—may gleam and frown on us beside it?[18]

He went on to point out how unjustly one would deal with "so vast and so divine a thing" as the imagination of a poet if one were to take isolated passages and look only for the blasphemy that might possibly be read into them or out of them. Then he concluded by raising the question as to what, were the prosecution successful, would be the result with respect to the publication of a host of other masterpieces of ancient and modern literature from Virgil to Shakespeare.

Unlike the others, this speech was "unsuccessful in its immediate object," as Talfourd put it ruefully: the jury returned a verdict of guilty. But Talfourd had convinced the officers of the government of the injustice of the prosecution, and Moxon was never called for judgment. And certainly Talfourd's lyric effort well deserves its place in Brewer's collection of *The World's Best Orations*.[19]

IV: Member of Parliament

In January, 1835, the electors of Reading gave Talfourd a seat in Parliament.[20]

As politician and parliamentary speaker, Talfourd had a great deal to learn; and, until he learned it, he was destined to disappoint the expectations widely entertained for him on the basis of his reputation in the courts of law. His animating principles were of such

[18] *Speech for the Defendant, in the Prosecution of the Queen v. Moxon, for the Publication of Shelley's Works. . . .* (London, 1841).

In a way it may be said that Talfourd had been preparing this speech for eighteen years, for observe Robinson in his diary under date of May 30, 1823: "[A]t the Academies. I heard the concluding part of an opening speech and a reply by Talfourd on the prosecution of Queen Mab."

[19] (10 vols., St. Louis and Chicago, 1899), IX, 3565–3583.

[20] Earlier, it may be noted, Talfourd had refused invitations from Derby and Bridgnorth: cf. G. K. L'Estrange, ed., *The Life of Mary Russell Mitford . . .* (3 vols., London, 1870), III, 20–21.

Talfourd had also declined Lord Mulgrave's suggestion that he contest Tamworth, perhaps not considering himself, as did Mulgrave, "exactly the man to face Peel." Mulgrave's letters, now in the collection of T. Murray Sowerby, Esq., Flax Burton, Somerset, are quoted by permission.

an idealistic, liberal nature; his advocacy of them was so earnest and strenuous; his lucidity in exposition, brilliance in refutation, and eloquence in argument and peroration; all these were so well known that in many quarters Talfourd was expected to enthrall the House and become a leader in important legislation. He did father two important Acts during his years in Parliament, the one concerned with the custody of minor children, and the other concerned with the copyright. But both of these were essentially humanitarian, not political: Talfourd was not a politician by aptitude and never became one by cultivation. Yet as a speaker in Parliament he finally attained distinction.

His first speech was on the whole a failure, not because of what he said but of when and how he said it. Lord John Russell had proposed a resolution that "any surplus which may remain after fully providing for the spiritual instruction of the Members of the Established Church in Ireland, ought to be applied locally for the education of all classes of Christians."[21] On the following day, Sir William Follett spoke in opposition. Then on the next day, April 1, 1835, with little or no preparation, and not from his own prompting but from a desire to relieve another member from the responsibility of opening the debate,[22] Talfourd rose to support the resolution.

First he argued against the legal conception of church property as a trust to be administered solely for ecclesiastical purposes. Next, he pleaded for broad tolerance and for permitting Ireland to be self-determining in matters of religion. He concluded by predicting that, despite all obstacles, reform would proceed. Throughout his speech he manifested profound sympathy for "a country and a people oppressed and trampled on by misrule for ages," and he looked forward to their release from "the darkness and thralldom to which they had been consigned."[23] No wonder he soon won the friendship and affection of Daniel O'Connell.

But he had taken the floor, unfortunately, at about six o'clock in the evening, when no man of note was ever expected to speak, when the House was thin, and when the noise and confusion of members entering and leaving was at its height. And, though speaking almost extemporaneously, he had delivered an argument very

[21] *Hansard's Parliamentary Debates,* Third Series, XXVII, 374.

[22] *Saunders' Portraits and Memoirs of Eminent Living Political Reformers* (London, 1840), 115.

[23] Hansard, *op. cit.*, 543–547.

closely reasoned, so closely reasoned, it was said, and yet so rapidly spoken, that even an attentive listener could hardly have followed it in a public assembly. He had, moreover, pitched his voice too low, speaking no louder than he was accustomed to speak in the courts of law, forgetting that the House was six times as large and that the members were scattered over nine times the space.

Peel, like other members of the ministerial party, had expected something striking. He had taken out his pencil, when Talfourd rose, to make notes, had listened attentively for a few minutes, and then had replaced the pencil deliberately in his pocket.[24] Like Lord Jeffrey, who was particularly annoyed by the quotations from Wordsworth,[25] Peel realized that before Talfourd could become formidable in Parliament he would have to alter his style.

That Talfourd did alter his style is clear from his three speeches on behalf of a more liberal copyright law—the only speeches of his eight years in Parliament that he deemed worthy of revision and separate publication,[26]—all of which were acclaimed as brilliant, and all of which were successful even as measured strictly by ayes and noes.

The first, delivered May 18, 1837, sketched the history of English copyright from the old common law (which gave an author the sole right forever of multiplying copies), through 8 Anne, c. 19 and lesser statutes (which set a term of fourteen years), down to 54 George III, c. 156 (which established a term of twenty-eight years or the author's lifetime). Personally Talfourd held for the common law concept of perpetual copyright, but politically he yielded to the principle of compromise and proposed a term of sixty years (to be computed from the death of the author).

Talfourd deemed a short term of copyright "curiously adapted to encourage the lightest works, and to leave the noblest unprotected."

[24] Redding, *loc. cit.*, C(1854), 409.

[25] See Robinson's diary, entry for April 5, 1835. Cf. James Grant, *Random Recollections of the House of Commons* (Philadelphia, 1836).

[26] *Three Speeches Delivered in the House of Commons in Favour of a Measure for an Extension of Copyright. . . .* (London, 1840).

See also (1) *A Speech Delivered by Thomas Noon Talfourd, Serjeant at Law, in the House of Commons, on Thursday, 18th May, 1837. . . .* (London, 1837), and (2) *A Speech Delivered by Thomas Noon Talfourd. . . . on Wednesday, 25th April, 1838. . . .* (London, 1838).

Mention of "the noblest" led him into panegyric on his friend Wordsworth (who stood by him all through the copyright crusade):

> Let us suppose an author, of true original genius, disgusted with the inane phraseology which has usurped the place of poetry, and devoting himself from youth to its service; disdaining the gauds which attract the careless, and unskilled in the moving accidents of fortune—not seeking his triumph in the tempest of the passions, but in the serenity which lies above them—whose works shall be scoffed at—whose name made a by-word—and yet who shall persevere in his high and holy course, gradually impressing thoughtful minds with the sense of truth made visible in the severest forms of beauty, until he shall create the taste by which he shall be appreciated—influence, one after another, the master spirits of his age—be felt pervading every part of the national literature, softening, raising, and enriching it; and when at last he shall find his confidence in his own aspirations justified, and the name which once was the scorn admitted to be the glory of his age—he shall look forward to the close of his earthly career, as the event that shall consecrate his fame and deprive his children of the opening harvest he is beginning to reap. As soon as his copyright becomes valuable, it is gone! . . . Ought we not to requite such a poet, while yet we may, for the injustice of our boyhood?

Motion for leave to bring in the bill was seconded, warmly supported, and carried without opposition. Thereafter the bill moved steadily forward along the course followed by all bills and appeared to be certain of enactment. Then came the death of the king, the consequent dissolution of Parliament, and of course the end of all pending legislation.

Returned to the new Parliament, Talfourd moved again for leave to bring in his bill, now somewhat altered; and, after enthusiastic expressions of approval from Benjamin Disraeli and Sir Edward Bulwer, leave was granted. The second reading of the bill was moved, seconded, and carried on April 25, 1838. Meanwhile, however, opposition had gathered; and in June, 1838, on the friendly recommendation of Gladstone, the bill was withdrawn, with the understanding that it would be introduced again at a later session.

Accordingly, on February 12, 1839, Talfourd again obtained leave to bring in his copyright bill, and it was introduced the same evening. On February 28, Talfourd urged the second reading in a speech deserving of some exposition and quotation.

First Talfourd assailed the petitions of the opposition. For instance: representatives of the printing trade had held a public meeting at the Mechanics' Institute and had drawn up a petition to the effect that

> the profits derived from a book depend not on the art of writing, but on the art of printing; for that, without the facilities which improved mechanical

improvements afford, the number or copies would be few and high-priced, and the profits of the author lower; and, therefore, it is unjust that authors should endeavour to injure by exclusive laws a profession to which they are indebted for the rank they hold and the wealth they possess.

To this Talfourd replied:

> Surely the old critic Dennis, who, when he heard the thunder roll over the mimic scenes, and used to claim it as his own, was reasonable, compared to these gentlemen of the Mechanics' Institute. Whatever may be the benefit which the art of printing has conferred on genius, genius which had achieved imperishable triumphs long before its discovery, it is astounding to hear this claim made by those who are now engaged in a simple mechanical pursuit. The manufacturer of bayonets or of gunpowder might as well insist that he, and not the conqueror of Waterloo, should be the recipient of national gratitude. Where would their profession be if no author had written?

Then Talfourd turned from refutation to positive argument, and from positive argument to the business of presenting his petitions—from Carlyle, from Wordsworth, and from many another literary giant. The temptation to quote must be resisted, however, except for this one ringing sentence, prompted by the claim that military leaders are more deserving of monetary reward than writers are:

> [T]he case of the poet is the stronger; for we do not propose to reward him out of any fund but that which he himself creates—from any pockets but from those of every one whom he individually blesses—and our reward cannot be misapplied when we take Time for our Arbitrator and Posterity for our Witnesses!

On the division the ayes were 73, the noes 37. Yet despite this showing in favor of the measure, the opposition maintained its guerilla warfare, and at length the bill was once again withdrawn.

The later history of the bill may be summarized rapidly. Hansard's *Debates* reveal Talfourd carrying on manfully until beaten down by the opposition of Macaulay. Then in 1842, when Talfourd was for a time out of Parliament, Lord Mahon's modified proposal was made an Act. This law, however, (5 & 6 Vict., c. 45,) was always spoken of as "Talfourd's," and he always spoke of it so to his friends.

Surprising as it may seem to modern students, there were professional parliamentary observers and reporters who much preferred Talfourd as a speaker to Macaulay. "There can be no doubt of his sincerity," wrote one of these who signed himself Lorgnette; "it speaks in the voluble haste of his delivery, the nervous excitement

of his frame, and his kindled, flashing eye." Then, after noting Talfourd's shortcomings, he continued:

> But notwithstanding these drawbacks, I must prefer Mr. Talfourd to Mr. Macaulay, as a speaker. There is an air of study and preparation about the latter from which the former is wholly exempt. The wearisome manner of his style, too, contrasts with the varying manner of Mr. Talfourd, which reflects every turn of his mind, and every shade of feeling; and, although Mr. Macaulay's speeches, when well reported, read incomparably better than Mr. Talfourd's, because they are all prepared with inconceivable labour, yet there is that charm of earnestness and sincerity about the mode of delivery of the latter, that makes him a much better speaker, to hear.

V: Occasional Speaker

The late 'thirties and early 'forties marked the zenith of after-dinner eloquence in England, and during these years, especially when warmed by his favorite port, Talfourd was a lion. Harrison Ainsworth has recorded an impression of Talfourd's speech at Dickens' dinner at the Prince of Wales's Tavern, on November 18, 1837, celebrating the completion of the *Pickwick Papers* (which, by the way, the former parliamentary reporter dedicated to Talfourd): "He speaks with great fervour and tact, and, being really greatly interested on the occasion, exerted himself to the utmost."[27] Similarly noteworthy was Talfourd's speech at the anniversary dinner of the Covent Garden Theatrical Fund at the Freemason's Tavern in May, 1838, an impromptu speech which, with its graceful compliments to the veteran dramatist James Sheridan Knowles and to the young poet Robert Browning, brought "a glow of admiration and delight" to every countenance.[28]

Another notable speech of Talfourd's was prepared for after-dinner delivery, but actually was presented in other circumstances. In 1844 the Garrick Club, having decided to celebrate Shakespeare's birthday with a banquet, requested Talfourd to preside. This he consented to do; but, having been chosen president of the Mechanics's Institution at Reading, he cancelled his London engagement and spoke instead to his townsfolk. Many a speaker would envy the following:

> It is a happy omen for one who, like me, has large indulgence to ask and to hope for, that I claim it on a day when, of all the days in the year, the

[27] S. M. Ellis, *William Harrison Ainsworth and His Friends* (2 vols., London, 1911), I, 330–331. Cf. *The Diaries of William Charles Macready*, ed. William Toynbee (2 vols., 1912), I, 426.

[28] Grant, *op. cit.*, I, 112–113.

spirit of kindness should be most active—the day on which (nearly three centuries ago) genius the most richly imbued with that spirit, and expanding most widely through all humanity, dawned upon this world—for we are assembled on the twenty-third of April, the birthday of William Shakespeare. It is not only the birthday of one man "passioned as we," but of a glorious and immortal multitude—of creations unaffected by change, accident, or decay —of beauty that can never fade—of wit that can never be divorced from charity and wisdom—of affection triumphing over death and time. It is the birthday of Hamlet, of Falstaff, of Beatrice, of Imogene, of Rosaline; of the "gentle lady married to the Moor," of Cordelia, of Prospero, with the sweet voices that will be resonant forever in his enchanted isle, and the airy shapes that wait on his bidding.[29]

The best known of Talfourd's public addresses, and one which was soon afterwards printed in a popular anthology,[30] is that which he made on October 23, 1845, at the anniversary of the Manchester Athenaeum,[31] an occasion marked in 1843 by the presence of Dickens and in 1844 by that of Disraeli. A specially telling portion of this address is that in which Talfourd stressed the chief purpose of the Athenaeum, namely, to improve the condition of the many rather than to concentrate on the development of the few. Here are a few lines exhibiting both Talfourd's own benevolent democracy and an echo of Carlyle's gospel of work:

> How worse than idle all assumptions of superior dignity of one mode of honourable toil to another!—how worthless all differences of station, except so far as station may enable men to vindicate some everlasting principle, to exemplify some arduous duty, to grapple with some giant oppression, or to achieve the blessings of those who are ready to perish!

VI: Justice of Her Majesty's Court of Common Pleas

Talfourd was appointed to the bench as Justice of Her Majesty's Court of Common Pleas on July 28, 1849, and on January 30, 1850 Queen Victoria knighted him at Windsor Castle.[32] About two years

[29] Brain, *op. cit.*, 97–99.

Perhaps it may be noted that before similar Reading audiences Talfourd delivered a series of three lectures on Wordsworth; see *The Reading Mercury*, October 23 and 30, and November 30, 1847.

[30] *The Importance of Literature to Men of Business . . .* (London and Glasow, 1852), pp. 83–100.

[31] *The Manchester Guardian*, October 25, 1845.

Note the sonnet, in response to this address, by Edward Kenealy, *The New Monthly Magazine*, LXXVI (1846), 49.

[32] See, for one of Talfourd's speeches growing out of this advancement, *The International Weekly Miscellany*, I (1850), 170–171, and Brain, *op. cit.*, 102.

earlier Talfourd had committed to his diary his expectations of the future. "It is . . . likely that I shall die in harness, and I would now, by God's help, turn my thoughts to the unmurmuring discharge of my duty, and the temperate enjoyment of the reliefs by which He sweetens it."[33] He did indeed die in harness; and in the manner of his death, as in the words upon his lips at the moment, there was something peculiarly fitting.

It was 1854. The Spring Assizes had come round once more. Again Talfourd chose his old Circuit. Again he was at Stafford, the scene of many forensic successes of other days, and the place where he had received notification of his elevation to the bench. There was an unusually large number of cases to be tried. The crimes alleged were of the very worst sorts. Talfourd was addressing the Grand Jury, and at the moment was seeking the cause of the prevalence of crime, and of such kinds of crime:

> I cannot help thinking that it may, in no small degree, be attributable to that separation between class and class which is the great curse of British society, and for which we all, in our respective spheres, are in some degree responsible. . . . It is so much a part of our English character, that I fear we all of us keep too much aloof from those dependent upon us, and they are thus too much encouraged to look upon us with suspicion. . . . This feeling arises from a species—from a kind of reserve which is, perhaps, peculiar to the English character, and which greatly tends to prevent that mingling of class with class—that reciprocation of kind words and gentle affections—these gracious admonitions and kind inquiries, which, often more than any book education, tend to the cultivation of the affections for the heart and the elevation of the character of those of whom we are the trustees. And if I were asked what is the great want of English society, I would say that it is the mingling of class with class—I would say, in one word that that want is the want of sympathy.[34]

His voice became thick; the words came more slowly, then stopped altogether; his head fell to one side. Quickly his friends removed his wig and neckerchief, and carried him to his lodgings. Doctors came and worked over him; but, in a few moments, he breathed his last. Thus he died, the last words formed by his lips being a plea for brotherhood, the essence of his social philosophy, the clue to the man himself.

[33] Entry for January 4, 1847.

Talfourd's MS. diaries, now in the Central Public Library, Reading, Berkshire, are here quoted by special permission.

[34] *The Law Magazine*, May, 1854.

VII

Such was Talfourd as a speaker. What, now, are the conclusions to which the study leads? Perhaps the most obvious one is that the all-aroundness of the man in public speaking is astonishing. In youth he could wax enthusiastic on such an unpromising subject as infant baptism, or with equal ease grow impassioned in the cause of political liberty and the right of free assembly and free speech. In manhood he could enthrall the guests at a banquet of theatrical personages, or hold the attention of Manchester workmen in an anniversary meeting. He could hush the turbulent House of Commons with his eloquence, or call forth thunderous applause in dignified Westminster with his power.

His ability was all the more remarkable because it was not a native gift, but a carefully developed talent. Everlastingly he kept at it. He read voraciously, wrote voluminously. For years he practiced with the rivals and on the audiences of Chancery Lane. His dogged stick-to-it-iveness was not to be denied. It carried him steadily forward and upward, until at length he was in the forefront of the notable speakers of his day.

All this without the aid of a towering figure, a sturdy physique, a commanding countenance, or an organ voice; on the contrary, with the handicap of youthful figure, a boyish face, an unassuming presence, a voice monotonous and of limited capacities. Not at all one who made a strong impression on first appearance, or at the outset of his remarks; but one who attracted attention by his earnestness and sincerity, and who held it by the power of his eloquence.

His thinking and speaking were not without their masculine qualities. He could, if the occasion were such as called for it, be simply lucid, ordering his ideas logically and progressively. He could also, if the subject demanded it, be keen in analysis, nice in discrmination, ruthless in exposing false analogy, pitiless in pointing out fine but essential differences, and dextrous as a swordsman in the use of irony and sarcasm.

His more obvious and generally exhibited qualities, however, were largely feminine. He was keenly sensitive to beauty, in all its manifold forms. His mind, like Hazlitt's, was stored richly with memories of the purple patches, the shaded colors, the laces and embroideries of the great poets and dramatists of his own and earlier days, and these he wove into his discourse, sometimes annoyingly, more often aptly and gracefully. His words came easily; they flowed

smoothly, illuminated by illustrations, brilliant with figures and images. His compliments were turned to perfection, his sentiments were marked by felicity in themselves and by harmoniousness with the occasion. Through the heavy brocade of his exalted orations, as through his gentle musings and reminiscences, there ran a thread of Wordsworthian simplicity, but only a thread. His language would have possessed more strength if it had been less beautiful, and his sentences, had they been less highly wrought, would have had more power.

There are no such speakers today. Talfourd belongs to a vanished school. We of the present have no time to linger fondly over merely pleasant subjects, distilling them leisurely to their essence—as Coleridge did, as Talfourd tried to do. And even if we had, we should be too self-conscious honestly to express ourselves regarding them, because we live in an age of standardization and unconsciously partake of its leveling. Most of the effective speakers of today seek the simplest, most direct, unrhetorical way of communicating their ideas. Overtones laden with suggested meaning; gentle allusions to ancient and modern literature; Victorian poise, ease, and grace—these in public speaking are now taboo. In what we think about, how we think about it, and how we express ourselves with respect to it, there is a great gulf between the early nineteenth and early twentieth centuries. Nevertheless there is still something of interest, albeit chiefly antiquarian or historical, in looking back to other days, to orators who, like Talfourd, were many-sided, fully developed, proud of both masculine and feminine qualities in thought, and not ashamed to open and reveal their very hearts in speech.

THE FREEDOM SPEECH OF WENDELL PHILLIPS

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"I RESIGN the crown. This young American is without an equal!" exclaimed Daniel O'Connell, after one of Wendell Phillips' early addresses (on the Irish petition of O'Connell and Father Mathew).

Wendell Phillips was the orator of the anti-slavery cause, as Garrison was its editor (of the *Liberator*), and Lowell and Whittier

its poets. The key to his career is the anti-slavery movement. His speech, "The Murder of Lovejoy," which I have chosen to call "The Freedom Speech,"[1] is not his first on the subject. In May of that year (1837) he had spoken at Lynn, Massachusetts, and had already identified himself with Abolitionism under the influence of the young lady who was to become, in October, his wife. He had met Garrison and had joined the New England Anti-Slavery Society. He had witnessed the "Garrison mob" in 1835 in the streets of Boston, when Garrison was in danger of his life. He realized for the first time the importance of the law in dealing with mobs.

The Lynn speech had made the Abolitionists aware of Phillips' promise, but it was the "Murder of Lovejoy" speech which was to bring him nation-wide prominence and to give Abolitionism, in Schouler's words, "an advocate more thrilling than a hundred presses."[2]

According to Garrison,[3] this speech "revealed the oratory and fixed the destiny of Wendell Phillips."[4] As a result, at twenty-six Phillips was famous; furthermore, he had severed the Gordian knot with one decisive blow. Of a wealthy aristocratic Boston family, educated at Harvard and a society leader there, destined by training to become a conservative lawyer, he deliberately cast his lot with the downtrodden; henceforth he was to be an exile in his native city. It is difficult for us, nearly one hundred years later, to imagine the ignominy that attached to the name "Abolitionist" in 1837. Twenty years later people were beginning to see that there was something in Abolitionism after all—that it raised an important public issue not to be brushed lightly aside. But the early Abolitionists, of whom Phillips was one, were an ostracized group. They dared not venture

[1] So called by the Wendell Phillips Memorial Association in their pamphlet *The Freedom Speech of Wendell Phillips* (1890, Boston). This speech is called "The Murder of Lovejoy" in Phillips' collected speeches.

[2] James Schouler, *History of the United States Under the Constitution* (1880).

[3] Wendell Phillips Garrison and Francis Jackson Garrison: *William Lloyd Garrison: The Story of His Life Told by His Children* (1885), II, 185.

[4] Thomas Wentworth Higginson, literary critic, a contemporary of Phillips and a personal acquaintance, says in *Contemporaries* (1900), 258: ". . . it may be truly said of Wendell Phillips that his first recorded speech established his reputation as an orator, and determined the whole course of his life." Similarly, Charles L. Hincke, *New England Magazine*, XLVIII (1912) 489, declared: "This put him at once into the front rank of the speakers of the day. The martyrdom of Lovejoy caused Wendell Phillips to consecrate himself to the advocacy of human rights."

south, and even in northern cities slavery was perfectly respectable. Clergymen, editors, professors were aligned on the side of slavery, or at least opposed to interference.

Boston, the city of Phillips' birth, upbringing and residence throughout his long life, had more emancipative associations than any other American city, and, of all cities, should have stood for human liberty. James Otis and Sam Adams had thundered for freedom in Faneuil Hall, "The cradle of Liberty." The Boston Tea Party, Paul Revere's ride, the engagements at Lexington and Concord, and the battle of Bunker Hill, all had taken place in and around Boston. Yet, strange as it may seem today, in spite of these associations, many Boston citizens were impervious to anti-slavery agitation. Not so Wendell Phillips. He took the matter seriously. "He was a thorough Bostonian. No one who ever heard it can forget the thrilling modulation of his voice when he said . . . 'I love inexpressibly these streets of Boston, over whose pavements my mother held up tenderly my baby feet, and if God grants me time enough, I will make them too pure to bear the footsteps of a slave!' "[5] He idolized Otis and Sam Adams; he knew all the stories of the Boston Common.

In addition to the influence of this atmosphere for freedom, Phillips was saturated with the Revolutionary thought of his own and other countries. In college he gave a year to the study of the English Revolution of 1640 and read everything relating to it, from Clarendon to Godwin—memoirs, speeches, plays, novels, and histories. He familiarized himself with the details of the Dutch struggle for independence. In French literature he read widely and was especially conversant with that great commentator on American life and institutions, de Tocqueville. The poets Wordsworth, Burns, Coleridge, Shelley, Byron, and Southey; the English philosopher Locke; Tom Paine's *Common Sense*; Rousseau's *Contrat Social* emphasized the fundamental equality of all men, that all divisions and classes made by birth, rank, wealth, power or nationality are artificial. The "Rights of Man" doctrine helped to create the two great republics in France and America.

Phillips was essentially a radical, in spite of his conservative rearing and surroundings. Even after the fight against slavery had been won, and Garrison and the other anti-slavery leaders had laid down their arms, satisfied, Phillips said, "Do you rest by the camp-fire; I will push out into the underbrush." And so he "pushed out" in favor

[5] Thomas Wentworth Higginson, *op. cit.*, 269.

of such premature causes as woman suffrage, temperance, labor rights, and abolition of capital punishment.

The "Murder of Lovejoy" speech, besides its dramatic aspect in the circumstances of its delivery and in the life of Phillips, has become outstanding in the annals of American oratory on its own merits. George William Curtis pronounced it to be one of three great American speeches—to be ranked with Patrick Henry's "Liberty or Death" and with Lincoln's "Gettysburg Address"—"three, and there is no fourth."[6]

To come now to the events surrounding the "Murder of Lovejoy" speech.[7] Owen Lovejoy, a Presbyterian clergyman, was not an Abolitionist in the full sense of the word, merely a friend of free discussion. He had been made editor of the St. Louis *Observer,* a weekly religious journal. In the spring of 1836, a negro killed an officer to avoid arrest. He was mobbed, chained to a tree and burned to death. The grand jury in the case, influenced by Judge Lawless, expressed the opinion that if a mob is hurried on to its deeds of violence by some (in the words of Lawless) "mysterious, metaphysical and almost electric frenzy," participators in it are absolved from guilt. "It is beyond reach of human law"—Lawless. The jury did not bring in an indictment. Lovejoy commented upon this outrage in the *Observer.* His printing office was ruined by a mob. He removed ten miles up the Mississippi River on the free soil side of the river, to Alton, Illinois. His press, upon being landed there, was broken into fragments. Citizens at Alton reimbursed him for the loss. Another press was purchased, but before it could be set up, it was broken into pieces and thrown into the Mississippi River. At this time, a convention was called to meet at Upper Alton to form a state anti-slavery society. This group passed resolutions declaring that the press of the Alton *Observer* should be re-established with its present editor, and pledged itself to secure these ends. The little city was excited, and violence was anticipated. The new press arrived November 7 and the mayor transferred it to a warehouse, where it was stored. In the meantime, Lovejoy had asked permission of the mayor to organize a police force of his own for the protection of his property, since there was no militia. The mayor consented. At nine o'clock most of the defenders of the press in the warehouse retired; only a dozen persons were left to defend it. About midnight, thirty or forty

[6] George William Curtis, *Orations and Addresses* (1894), III. Eulogy of Wendell Phillips.

[7] The most authentic report of the events surrounding the Lovejoy murder is given by Albert Beveridge, *Abraham Lincoln,* I.

men from the grog-shops approached the door, knocked and demanded the press. One of the proprietors of the warehouse replied negatively and stated that he was authorized by the mayor to defend the press. The leader of the gang incited the throwing of stones, and later the firing of shots. The firing was returned, and one of the rioters was killed, whereupon the mob started to burn the warehouse. The mayor and the justice of the peace arrived and counseled the surrender of the press, but requested the mob not to hurt the defenders. To this latter item the mob would not agree; the rioters lighted a torch and applied it to the roof. Five of the defenders sallied forth from the building, fired upon the mob and returned. Lovejoy and two others stepped out (presumably to plead with the mob) and were fired upon by the rioters from behind a pile of lumber. Lovejoy was killed almost instantly. The mob seized the press and threw it into the river.

The news of this event spread rapidly over the continent, but produced its greatest effect in Boston. Dr. William Ellery Channing, a Universalist clergyman, and one hundred citizens applied for permission to call a meeting in Faneuil Hall to express horror at the murder. A new application was drawn up and approved. On December 8, 1837, Faneuil Hall, at ten in the morning, was "full to suffocation."[8] Garrison (in the *Liberator*) and Sears[9] estimate that although the ordinary seating capacity of Faneuil Hall was three thousand,[10] 5,000 people, mostly men, were jammed into the old hall for the purpose of voting upon the resolutions drawn up by Dr. Channing. These resolutions desired the citizens of Boston to go on record in disapproving mob violence, in asserting the protection of life and property, and in enunciating the principles of freedom of discussion and of the press. Jonathan Phillips, a wealthy kinsman of Wendell Phillips, presided. He stated that the meeting was not called to favor any party, but to maintain a spirit of universal freedom. Dr. Channing made a long speech from a lectern set in front of the platform and well out toward the center of the hall. Channing feared that he would not be heard farther back. It was from this lectern that Wendell Phillips was subsequently to speak.

Channing replied to those who thought a clergyman out of place in such a meeting, a statement which Attorney-General Austin was to attack in his unorthodox speech and which Wendell Phillips was

[8] Carlos Martyn, *Wendell Phillips the Agitator* (1890), 92.
[9] Lorenzo Sears, *Wendell Phillips* (1909), 53.
[10] *Encyclopedia Americana*, XI.

to uphold. The resolutions were then offered by Benjamin F. Hallett, and George S. Hillard, in a seconding speech, deplored the increasing frequency of organized mobs. So far there was every indication that the resolutions would pass. It is true that there were present a large element of opponents and indifferent, idle spectators. Sarah Southwick, an eye-witness,[11] states that most of the men present waited with ill-concealed impatience to the temperate addresses of the Chairman and Dr. Channing. The people who, although not abolitionists, felt the necessity of maintaining the freedom of speech and the press, were the normal supporters of the resolutions.

At this moment an unheralded event took place. James T. Austin, attorney-general of the State of Massachusetts, a popular politician and member of Dr. Channing's congregation, pushed his way through the crowd in the rear gallery and was met with anticipatory applause. He took his position by the great gilded eagle in the gallery over the main entrance. He declared that there was a conflict of laws between Missouri and Illinois, that the rioters at Alton were comparable to the "orderly mob" which threw the tea into Boston Harbor in 1773; that Lovejoy was one who would "break the bars and let loose the (slave) caravan to prowl around the streets." He stated that the people of Missouri had as much reason to be afraid of their slaves as Bostonians should have to be afraid of the wild beasts of the menagerie. "We have a menagerie here, with lions, tigers, a hyena and an elephant, a jackass or two, and monkeys in plenty." He expressed sympathy for the slave states, which lived in danger of slave insurrections. He took a thrust at the "abstractions" uttered and lauded the Bill of Rights. Illinois was merely trying to exercise a neighborly duty of upholding the laws of a slave state. Lovejoy was "presumptuous and imprudent" and "died as the fool dieth."

This speech crystallized the sentiment of the opponents of the resolutions and captivated the imagination of the indifferent. It definitely put the opposition in control so that they felt they could defeat the resolutions. Miss Southwick speaks of Austin's "loud and impassioned voice and gesture," which aroused "the worst passions of the audience." The speech, she states, was met by a storm of "applause and hisses." She held her breath in fear, for she believed that the resolutions would be voted down.

Then the dramatic happened—as dramatic an event as had ever taken place in Faneuil Hall. "Imagine our surprise," says Miss Southwick, "when we saw a young man, a stranger, arise." That

[11] In *The Freedom Speech of Wendell Phillips*, III.

"young man," that "stranger," was Wendell Phillips. For him the die was cast. The cards were stacked against him; he lacked the prestige and reputation that Austin enjoyed—"my voice never yet heard within these walls." The audience had just turned strongly in one direction—how could he expect, with such odds, to turn them back again? Had Phillips anticipated this moment? Had he been scheduled to speak? We do not know positively.[12] An examination

[12] George William Curtis (*op. cit.*, 279–280) states that Phillips told a neighbor such a speech must be answered; the neighbor retorted, "Why not answer it yourself?" Phillips replied, "I will, if some one will help me to the platform." He pushed his way through the crowd on the first floor of the hall and was lifted to the lectern beside Dr. Channing, amid roars of hostile cries. This is also the statement of John F. Hume (*The Abolitionist*, 89). In Wildman's account (*Famous Men and Characters*, 79), this neighbor stated that some one should answer Austin, to which Phillips replied, "I will." Artemus Bowers Muzzey, an eye-witness, writing to the Wendell Phillips Memorial Association (*Freedom Speech of Wendell Phillips*, V) on December 1, 1890, states that Phillips was standing near him—"a young man, his face radiant, eye directed toward the Chairman, and his voice, as he addressed the chair, thrilling with indignation. Stepping forward, he mounted the platform." Bland (*Pioneers of Progress*, 34–35) gives an entirely different account. According to him, Phillips and his wife were seated in the gallery. Mrs. Phillips said to her husband, "Wendell, you must answer that man. Just as soon as he closes, you must open on him with your whole battery of truth, logic and eloquence." This is also Elbert Hubbard's account (*Little Journeys to Homes of Eminent Orators*, 540). Bland states that Phillips remarked to him in later years, "I doubt if I should have had faith in my powers, but my wife gave me courage to try them." This statement goes strangely counter to that of Hagan's (Horace H. Hagan, "Wendell Phillips," *Sewanee Review*, XXI (1913), 337), who says that twenty-five years after the speech, Phillips remarked: "I went there without the least intention of making a speech or taking any part in the proceedings. My wife and Mrs. Chapman wished to go, and I accompanied them . . . after the attorney general made his speech denouncing Lovejoy as a fool, I suddenly felt myself inspired. My wife seized me, and half terrified, said, 'Wendell, what are you going to do?' I replied, 'I am going to speak, if I can make myself heard.'" George W. Smalley, Harriet Beecher Stowe and Carlos Martyn agree that he had not meant to speak. The only two biographers who believe that Phillips was definitely on the program are Weld and Sears. Weld (quoted in Martyn, *op. cit.*, 94) thinks that Phillips did intend to speak, though, of course, unaware of the need of replying to Austin. Sears (*op. cit.*, 55) believes that Phillips had been invited to follow George Hillard, a popular young lawyer, when Austin broke in. (It was so stated in Garrison's *Liberator*.) Phillips answered Austin, then turned to talk in the community—editorials and sermons. This probably would have been the content if Austin had not spoken. "The statement has been made," "It has been asked," "Some persons seem to imagine" and the note of premeditation evident in the scoring of Rev. Mr. Hubbard Winslow, pastor of Bowdoin Church, persuaded Sears that Phillips was to speak.

of the speech itself shows evidence of adaptation to Austin's remarks —in fact, the structure of it is from beginning to end, refutation, point by point, of Austin's statements. Phillips had spent a year of thought and study on the question, and this knowledge might easily have been marshaled on short notice to suit his purpose. But the question of whether he intended to speak will have to remain a conjecture.

He had no time for introduction. After a momentary silence, with no apology, with no hemming or hawing, he began, directly and simply, and struck to the root of the problem.[13] From this point on, to the conclusion of the speech, the text of most of the speech, with critical comments, will be printed in small type to conserve space and to set off the speech proper from the discussion.

We have met for the freest discussion of the resolutions and the events that gave rise to them. (Cries of "Question," "Hear him," "Go on," "No gagging.") I hope I shall be permitted to express my surprise at the sentiments of the last speaker . . . at the applause they have received within these walls. (Phillips then goes directly to the preceding speaker's remarks and their effect.) A comparison has been drawn between the events at Alton and the tragedy at Alton. We have heard it asserted here, in Faneuil Hall, that Great Britain had a right to tax the Colonies, and we have heard the mob at Alton, the drunken murderers of Lovejoy, compared to those patriot fathers who threw the tea overboard! (Great applause.)

(*Comment*: appeal to the associations of the Hall.) Then begins a refutation of this comparison. There are several exclamatory sentences. Appeals are made: "constitutional bulwarks," "defending freedom," "sanction of civil authority," "King's usurpation" (negative), "our Revolutionary history," "John Adams," "British Parliamentary taxes unconstitutional" (negative), "men of New England rushed to arms," "insult to memory of Revolutionary fathers," etc.

Sir,[14] when I heard the gentleman lay down principles which place the murderers of Alton side by side with Otis and Hancock, with Quincy and Adams, I thought that those pictured lips [pointing to the portraits in the Hall] would have broken into voice to rebuke the recreant American—the slanderer of the dead. (Great applause and counter-applause.)

"Murderers," the names of Revolutionary fathers and "recreant American" are strong response-provoking words. Again contrast is used and made stronger by the employment of the dramatic in pointing to the portraits.

[13] The text of the speech is found in Wendell Phillips, *Speeches, Lectures and Letters* (Boston, Lee and Shepard, 1881), Series I.

[14] "Sir" is the Chairman, Jonathan Phillips.

The gentleman said that he should sink into insignificance if he dared to gainsay the principles of these resolutions. Sir, for the sentiments he has uttered, on soil consecrated by the prayers of Puritans and the blood of patriots, the earth should have yawned and swallowed him up. (Applause and hisses, cries of "Take that back.")

There was uproar; no one was heard above the din. At length George Bond and W. Sturgis came to Phillips' side at the front of the platform. They were met with cries of "Phillips or nobody," "Make him take back 'recreant,' " "He shan't go on till he takes it back." Sturgis made it understood that he meant to sustain Phillips, not to stop him. He made a plea for hearing every one, to "remember the associations of this Hall." In this we have an excellent example of Phillips' later method of provoking an audience to strong affirmative and negative responses. He speaks boldly and does not try to conciliate. Again, the use of sentiment-words—"Soil consecrated," etc. A strong visual and motor imagery is appealed to in "the earth should have yawned and swallowed him up." The simple statement, "Fellow-citizens, I cannot take back my words," foreshadows Phillips' technique of direct grappling with an audience and refusal to retract words once spoken.

He goes on with a refutation of Austin's "conflict of laws" between Missouri and Illinois.

Will the gentleman venture that opinion before lawyers?

(*Comment*: effective use of rhetorical question to put Austin, a lawyer, in a disadvantageous position.) Phillips then reviews the Lovejoy incident; he says that Lovejoy was always on the side of the law, since the rioters began the firing. He refutes the idea that there was anarchy in Lovejoy's action in assembling a *posse comitatus*. He appeals to the love of law and justice. There is frequent use of the question, rhetorical and otherwise. He cites facts in the case. The expression, "let slip the dogs of war," appeals to the visual and motor imagery of the audience. He uses contrast in comparing the Alton event with family feuds in old Italian cities. He maintains that the posse was acting under the mayor's orders. Testimony of two eye-witnesses is brought to bear.

He took refuge under the banner of liberty; and when he fell, its glorious stars and stripes, emblems of free institutions . . . were blotted out in the martyr's blood.

(*Comment*: appeal to law and order sentiment, use of visual imagery.)

He goes on to score Rev. Mr. Hubbard Winslow's discourse on *Liberty*.

Shades of Hugh Peters and John Cotton, save us from such pulpits!

(*Comment*: exclamation; the imperative; the question; apostrophe; appeal to clergy famous in Boston history.)

Phillips answers Austin's argument of imprudence.

Why? . . . Was Hampden imprudent when he drew the sword and threw away the scabbard?

(*Comment*: the use of analogy, example.) Next, Phillips visualizes the action at Alton.

Imagine yourself present when the first news of Bunker Hill reached a New England town.

Then follows narrative, the use of direct discourse, the historical present, an appeal to the visual.

The disputed right which provoked the Revolution—taxation without representation—is far beneath that for which he died. (Here there was a strong and general expression of disapprobation.) One word, gentlemen. As much as Thought is better than money, so much is the cause in which Lovejoy died nobler than a mere question of taxes. James Otis thundered in this Hall when the King did but touch his *pocket*. Imagine, if you can, his indignant eloquence, had England offered to put a gag upon his lips. (Great applause.)

Here Phillips turned defeat into victory. It is characteristic of his later method; he was quick-witted and clear in refutation. There is contrast in the argument, a placing side by side, and an application from a popular Revolutionary hero to the present case.

He goes on to defend Dr. Channing for calling the meeting, saying that the clergy should speak up for freedom of press and speech. He refers to Mayhew and Cooper in Revolution days—"citizens before they were clergymen."

Mr. Chairman, from the bottom of my heart I thank that brave little band at Alton for resisting.

He again summarizes the case, referring back to 1776 and 1640 and the necessity to discuss principles. He uses again, analogy, example, contrast, the familiar, and shows his knowledge of English and American Revolutionary history.

Phillips concludes by referring to the occasion and purpose of the meeting.

It is good, Sir, to see this crowded house. When Liberty is in danger, Faneuil Hall has the right, it is her duty, to strike the keynote for these United States.

Southwestern College Library

He recommends that the resolutions pass in spite of Austin's objections. In this last paragraph are the same devices noted above—sentiment-words, pride in Boston customs, cumulation. Boston is challenged to meet this new emergency and to be a leader. Specific action is called for in the passing of the resolutions.[15]

The speech took the audience by storm. The applause was vociferous.[16]

Another speech, by George Bond, followed and the audience had a chance to cool; but in spite of this, the resolutions passed unanimously, although there were a "considerable number not voting at all."[17] No account is given as to the length of Phillips' speech. Considering the interruptions, one can estimate its length as about twenty-five minutes. We know that his speech rate was neither fast nor slow on most occasions in his later speaking.

Phillips had gained an immediate overt response in having the resolutions passed, but there was divided opinion on the question in Boston. "One Austin . . . spoke the conviction of many."[18] Their normal work habits returned after the speaker's temporary control.[19] But even this "temporary" control was remarkable. It must be re-

[15] Of course, this analysis is purely my own; another and more competent analyst might arrive at different and more illuminating conclusions.

[16] Sears, *op. cit.*, 58: "Whirlwind Applause."

[17] *Ibid.*, 58.

[18] Schouler, *op. cit.*, 300.

[19] It is interesting to observe the newspaper opinion. Not one paper reproduced Phillips' speech or quoted it, although Austin's speech was quoted or reproduced. Of course, newspapers, true to form, would be more likely to print the speech of the more famous man, although it might be remarked that they missed a good dramatic story thereby. Some of the papers, however, mentioned that Phillips spoke, Garrison's *Liberator* was the only one to include Phillips' speech "among the admirable speeches . . . Phillips replied with great effect." *The Independent Chronicle and Boston Patriot* (Saturday, Dec. 9, 1837, p. 2) did not deem the meeting important nor very interesting. "It was evident that the greater part (of the audience) considered themselves as mere spectators, and not actors in the proceedings, and on the adoption of the resolutions, comparatively few voted." It deplored in its issue of December 12 "disorder in a city like Boston . . . We trust that the people of other towns will have sense enough not to follow the example." *The Courier,* on the other hand, praises the lack of noise or trouble, which it had anticipated. (Dec. 11, p. 4.) Phillips is mentioned incidentally in an editorial "The Meeting at Faneuil Hall." Three days before the meeting *The Courier* deprecated mob law, but believed that Lovejoy was foolish in inciting the mob, that he had rights, but that he had needlessly subjected himself to mob action. *The Boston Atlas* thinks that Phillips spoke. *The Westminster Review* of December, 1838, a year later, contains a reference to Phillips' speech in an article by Harriet Martineau.

membered that most orators face no such problem of changing the tide of sentiment. Sarah Southwick, to quote an eye-witness again,[20] said: "We saw him subdue and control the crowd below and heard the hisses give way to cheers. I think Mr. Phillips' power over that audience was one of the most remarkable scenes on record." And likewise, Artemus Bowers Muzzey [21] stated: "Since I heard Webster on the death of Jefferson and Adams, I never heard one who so thrilled me with eloquence." Sears,[22] the most dependable of Phillips' biographers, asserted: "This man turned assent of the throng to the words of the predecessor into repudiation of them . . . It was a masterly stroke of oratory—the precursor of many such feats . . . a dramatic act in the old Hall of Patriots such as could not be reproduced on a theatrical stage; for the protagonist had set a thousand minds in a new direction."

What accounts for meeting and overcoming this overt opposition from his audience? Exhibited here is that rare skill so necessary to any true eloquence—quick and accurate perception of the attitudes of the audience, a sensitivity to their every mood. The audience participated in the speaking. Phillips' method was to meet an objection head-on and in the most direct way, regardless of its possible antagonizing effect upon his audience. His ethical sense would not permit him to dodge. He was sincere, and sincerity is nothing more or less than one's own response to one's feeling-state at the moment. His courage, of which he had an abundant supply, would not let him run away.

His calm serenity of manner contributed to audience-control. He never lost his temper before an audience. Beecher later was to be amazed at the "unagitated Agitator." Phillips would make his most bitter remarks in a quiet voice. In his self-control and self-confidence lie much of the secret of his mastery over hostile groups, of which this was his first. With his patrician tastes, he regarded the hootings of the mob as beneath his notice, and he refused to descend to this level. Heat he had, but it was heat under rigid control.

There was even an eloquence in his use of invective, which he did not hesitate to use. The word "philippic" came to be associated with his name.[23] Beecher spoke of him as "so incisive, every word a

[20] *Op. cit.*

[21] *Op. cit.*, 61.

[22] *Op. cit.*, 61.

[23] *Ibid.*, 299—"An orator whose eloquence in invective no fellow-countryman of his age could equal." George William Curtis, *op. cit.*, 280, speaks of the

bullet." He beheaded his victims with a single stroke. He called Rufus Choate "a political mountebank"; he spoke of "the cuckoo lips of Edward Everett"; he dubbed William Seward "a bottle of cologne water." Phillips was at his best when opposed. Opposition was an incentive, hissing a challenge to him to marshal his forces in the presence of the enemy. There was nothing contemptible or mean in such treatment; he did it like a gentleman, like a fair dueller, accurately, with precision. Fair weapons were fairly used—a lesson some speakers do not learn.

Whether we believe that invective accomplishes the ultimate persuasion of an audience, nevertheless, it served, in Phillips' case, to crush a heckler and to strike at a gang through its leader; and thereby to re-assert the speaker in control, stronger than ever. Phillips, if he did not convince an audience, at least produced a powerful response; there was no going to sleep when he spoke. If attention controls behavior, then Phillips spoke with effect. Furthermore, he aroused thought because he challenged the settled opinions of the day. There is some invective in his speech (about five instances), but not so much as in certain of Phillips' later speeches. He scores Austin roundly as "the recreant American, the slanderer of the dead" and deals with Rev. Winslow in short terms—"Save us from such pulpits!" In this speech, Phillips conquered more by direct statement, by illustrations, by comparison and contrast, by refutation, by reference to stereotypes, and by vivid, concrete imagery. Whereas Dr. Channing's speech was scorned by Austin as "abstractions," Phillips dealt with the concrete—he pointed to pictures on the wall, he dealt with the Boston Tea Party, he used facts, testimony, and word-pictures.

This ability to manipulate an audience and to respond quickly to them was in part due to Phillips' facility in debate. As we have stated, the "Murder of Lovejoy" speech is, throughout, a point-by-point refutation of Austin—a process of amplifying and diminishing. We are told that in college he was more interested in debating than in oratory, that he was a debater rather than an orator.[24] This training was important to Phillips by reason of his future grapples with hostile or divided audiences. His technique was, as so well exhibited

"burning words" in the "Murder of Lovejoy" speech.

[24] Frederick Douglass, quoted in Martyn, *op. cit.*, 497–498 says: "Eloquent as Mr. Phillips was as a lecturer, he was far more effective as a debator. Debate was to him the flint and steel which brought out all his fire . . . Those who heard him when not confronted by an opponent have a very limited comprehension of his amazing resources as a speaker."

in this speech, to secure such a positive and active response from the most favorable part of the audience as would effectively drown out or at least obscure the unfavorable responses of the antagonistic elements in his audience.

In this speech Phillips lacked that prestige as a speaker which he was later to enjoy. "Who is he?" the whisper had gone around when he had addressed the chair. He was a young and unknown man, but what he lacked in maturity and fame he compensated for in the fact that he was young (twenty-six), pleasing to the eye and ear, and used convincing language and daring ideas. His eloquence was further enhanced by his personal appearance. He was to say: "In a public speech, physical advantages are half the battle" (of Daniel O'Connell). If this is true, then he had the battle more than half won. He was five feet, eleven inches tall and carried himself well. We meet such expressions in reading the Phillipsian literature: "Classic beauty of face," "the measurements of Apollo," "graceful as a Greek statue." Charles T. Congdon, a journalist, remarked concerning the Fourth of July address at New Bedford soon after Phillips' graduation from college (his first public honor): "When Phillips stood up in the pulpit I thought him the handsomest man I had ever seen."[25] Miss Southwick,[26] as she observed him take the platform, thought him "the impersonation of manly beauty, grace and eloquence."

Not much can be said concerning posture, gesture and movement in the "Murder of Lovejoy" speech, but we know Phillips in later years to be statuesque and quiet, though not inert, in posture; to move not more than once or twice in a whole speech, to gesture but little, and that with one hand, and not emphatically (one hand motioned a little). He would satisfy Woolbert's dictum that the body should act in one piece, for numerous commentators speak of the unity of his bodily coordination.

We believe that an audience forms its impression of a speaker before it hears his voice. If this is true, then Phillips predisposed his audience favorably. What of his voice? But by many accounts[27] we learn that Phillips' voice was melodious and sweet, although it did not have an unusual range, that it carried easily, and had good quality.

Finally, Phillips' language contributed to his eloquence. Suspense, which belongs under both matter and manner, an important element in the creation of attention, is used in two places where the crowd interrupts, and to that we might add the anticipation and uncertainty

[25] Quoted in Martyn, *op. cit.*, 53.

[26] *Op. cit.*

[27] See Curtis, Martyn and Sears.

at the start, when the crowd is curious to hear what this young unknown has to say. Figures of speech are negligible. Most of the sentences are statements—direct and matter-of-fact. Of the figures of speech, the metaphor is predominant (at least 24); simile is used but once, and apostrophe but once. Analogy is used several times to good effect and is expanded, in each case, to some length. Phillips makes frequent allusions to men and events, both past (chiefly of the American Revolution) and present, in reference to Austin, Lovejoy, Channing and Winslow, to the occasion and to the purpose of meeting. Direct quotation, the evidence of witnesses, is used in three instances. Phillips uses in two instances a dramatic narrative style, with the vividness of the historical present. Exclamation, the indication of strong feeling, is employed nine times. The rhetorical question is used nine times, effectively, as a means of having the audience participate in the mental process.

The concrete and the familiar in Boston history are relied upon heavily. As we have noted throughout the speech, the appeals are to security, law and order, ownership and property rights, self-preservation (Lovejoy's defense) and sentiments of the Revolutionary period —Faneuil Hall, fairness, honor and duty.

We are led to believe that the personal pronouns "you" (plural) and "we" are to be preferred. Not so here. "He" is used the most, accounted for by references to Lovejoy, Revolutionary heroes, Austin and people in the community; "You" (plural) is used the least. "They" is second in frequency, "we" next, and very infrequently "I," showing modesty on the part of the young speaker in his first big speech.

The imperative sentence, frequently regarded as the sentence of command and authority of a speaker, is used but once, and there are no hortatory imperatives. Most of his sentences, according to structure, are complex, with simple next; there are only eight compound sentences. According to artistry, there is an almost equal number of periodic and loose sentences with but eight balanced sentences. There is but one fragmentary sentence, showing that Phillips used good structure if this speech was composed on the spur of the moment. Of course, the stenographic report of the speech might have altered this.[28]

In form this speech, according to Aristotle's division, would be called deliberative, of the public assembly, since it looks to policy

[28] Phillips looked over the two collected volumes of his speeches and made some corrections for publication.

to be performed in the future. There is a touch of the forensic, dealing as it does with guilt and innocence, justice and injustice. In modern terminology, according to Brigance,[29] it would be considered a motivative speech-general campaign; according to O'Neill and Weaver,[30] it would be simply a campaign speech.

But form is not important. Whenever, on rare occasions, there is a great utterance in the cause of human liberty, then such an utterance becomes immortal. *The Freedom Speech* belongs among the immortals. In the words of Albert Beveridge: "Wendell Phillips had started his career. Abolitionism had found its golden trumpet."[31]

CLASSROOM METHODS IN THE TEACHING OF SPEECH

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WE ARE told that an individual has predominantly one of three attitudes toward life—the practical, the scientific, or the aesthetic; and that the college can undertake to produce three types of mind—the scientific, which looks upon the world as an elaborate problem to be solved; the materialistic, for which the problem of success is the objective; and the idealistic type characterized by sensitiveness to values of the moral and spiritual sort.[1]

Recognizing the dominance by one of these attitudes in the individual it would seem to be the concern of the high school to assist the pupil to so integrate his educational experiences that he might develop a conception of the whole meaning of life or that he might be led to a realization of the necessity of developing a philosophy of life for himself.

The accompanying outline is a picture of a procedure or method of education through Speech which is designed to integrate the three current approaches to Speech education: the practical, the scientific, and the aesthetic.

The first column is devoted to a statement of the educational

[29] William Norwood Brigance: *The Spoken Word* (1927).

[30] James Milton O'Neill and Andrew T. Weaver: *The Elements of Speech Revised* (1933).

[31] Albert J. Beveridge: *Abraham Lincoln*, v. 1, p. 226.

[1] Herbert Wichelns. "Our Hidden Aims," Q. J. S., IX: 315.

philosophy underlying the method outlined in the second and third columns; while the fourth column is devoted to a few devices for facilitating the teaching and learning processes. A special classroom with movable chairs, book shelves, a pair of large movable screens, a small movable platform, a victrola, a radio, a filing cabinet, and wall charts are ideal additional equipment.

The first step in the procedure is diagnostic testing.[2] This technique serves as a strong motivating force to the individual student as well as a guide to the teacher in determining the amount of speech assignment or contract work to be provided for.

If voice recordings are to be made, they should be included in this diagnostic testing program. The more felt needs that are established the greater will be the individual burden of responsibility on the student, and the more purposive will be the attack. Ewbank,[3] of the University of Wisconsin, found that the best approach of the problem of poor articulation was "Radio Speaking." Errors were heard and understood for the first time, and the first genuine effort to improve was noted. Incidentally, a voice recording for the teacher will not fail to be revealing.

The results of this diagnosis[4] form the course of study. Each child has his own curriculum and also one in common with the group.[5] These curricula will consist of classroom, school, and community activities which should be determined at the outset. Under B in the second column are listed samplings of typical school and community speech class projects. Under C is a list of concomitant learning experiences.

In the third column is presented a scheme by which units of work (for instance, three weeks of interpretative reading, a round of extemporaneous speaking, two weeks of conversation, or any other performance activity) are arranged on a time schedule, with alternative integration pattern—the performance activity of the indirect teaching method always coming on Monday, Wednesday, and Friday (with an occasional Monday or part of alternate Mondays reserved

[2] Franklin H. Knower. University of Minnesota: Speech Problems Survey Scales. Speech Attitude Scale. A Preliminary Outline of the Course of Study in Fundamentals of Speech for Minnesota High Schools.

[3] W. S. Howard. "An Approach to the Problem of Poor Articulation." *Wis. J. Ed.* 69, November, 1936, 150–1.

[4] Dina Rees Evans. Report of a Speech Survey in the 9A Grade. Q. J. S. XXIV, No. 1, February, 1938, 83–90.

[5] Earl S. Kalp. "Iowa Course of Study." Q. J. S. XXIV, No. 1, February, 1938, 90–95.

for organization, assignment, and business); while the direct teaching or the theory or discussion of textbook material—knowledge about speech—would never occupy any day but Tuesday. Thursday is always devoted to the speech of action; walking (possibly out of doors), sitting, standing, mounting the stairs, mounting the platform, pantomime, verbalized pantomime characterization, and many activities for the teaching of rhythm, empathy, psychical distance, stage department, stage business, and other principles of action and bodily control. Later in the semester a unit of interpretative reading or dramatization would go on a Tuesday-Thursday schedule or on a Monday-Wednesday-Friday schedule depending upon the amount of time assigned to that unit.

The advantages of such a technique are:

1. Utilization of both direct and indirect method of teaching with proper emphasis upon the indirect method. The high school course is not primarily informative.[6]

2. Better balance is gained in proportion of time devoted to any one type of activity.

3. A definite schedule, planned in advance and definitely adhered to, engenders respect for appointments, bookings, and deadlines. High school students are given definite assignments with ample time for reading, rehearsal, gathering of data, and field work.

4. A diversified method inculcating rudiments of self-expression and facility in the use of the speech processes tends to awaken the individual resources of the student.

5. Students do not react to any given type of activity with equal ease.

6. The result is better integration of the speech processes.

7. It is based on the theory that, in the last analysis, one's ability to think is measured by his ability to integrate his educational experience in his own mind.

If we believe that learning cannot take place without mental activity, and that nowhere do we come so near the mechanism of thinking as in speech; if we agree with Blanton that speech is the most fundamental human attitude; with Allport that speech is the most important personality trait; and with Wichelns that the development of personality is the ultimate end of teaching; then we believe that education most effectively takes place through speech.

[6] Gladys L. Borchers. "Direct and Indirect Methods of Instruction in Speech." *J. Ed. Res.* Vol. 29, March, 1936, 512-517.

IMPLICATIONS FOR SPEECH EDUCATION

1. Recognition of the fact that each class must be treated as a group of individuals with a variety of personality problems but with the majority of their needs in common.
2. Recognition of the fact that special gifts and abilities must be noted, encouraged, and directed.
3. Appreciation of the value of preliminary diagnosis through objective or subjective testing to discover the common problems and the special needs and abilities which must form the basis of the course of study.
4. Appreciation of the fact that the integrative objective of speech education is best served by alternating different types of speaking with each other rather than intensifying upon one process or unit at a time.
5. Recognition of the fact that a wide variety of activities and experience arising in school and community life should be utilized for speech education rather than too close adherence to artificial class situations.
6. Appreciation of the fact that most of our speaking and all of our conversation is of the extemporaneous type; therefore the main objective of a fundamentals course is facilitated by emphasis upon this type of speaking.
7. Recognition of the fact that skill in the mechanics of good speaking can best be gained by a purposive attack on the problem by the individual when awareness to the felt need is established; and that best results from drill can be effected by intensity for short intervals over a long period of time.
8. Recognition of the fact that the child with an organic speech defect should be directed to the care of a clinical expert.

A SUGGESTED METHOD FOR TEACHING FUNDAMENTALS OF SPEECH IN HIGH SCHOOL

by:

Blanch E. Door

Roosevelt High School
Minneapolis, Minnesota

METHODS AND CURRICULA

A. Steps in organization of units of work.
   1. Set up a testing program for diagnosing needs and evaluating results of teaching.
      a. Standardized tests.
      b. Subjective tests or interviews.
      c. Student self-rating tests, or written personal history narrative.
   2. Upon the basis of the discovered needs set up general objectives to be accomplished during the semester.
   3. Select activities and experiences for accomplishment of these objectives:
      a. Class room
      b. School
      c. Community.
   4. Divide these curricula up into units of work, and adapt the units to a workable time schedule.

B. Selected school and community projects for the semester.
   1. Christmas play for school auditorium (Dec. 23).
   2. Story-telling in primary grades, day nursery, or hospital for crippled children during Thanksgiving holiday.
   3. Interviews held with business and professional men on speech needs for vocations.
   4. Speeches on special subjects related to the seven cardinal principles of education to be given by the most able speakers at young people's forums in church or civic organizations.

C. Types of Activity, Experience, Knowledge and Skill.
   1. Research
   2. Organization
   3. Report
   4. Discussion
   5. Student direction
   6. Insight
   7. Contract (special problems)
   8. Drill
   9. Criticism
   10. Evaluation
   11. Interview
   12. Social forms and usages
   13. Pantomime
   14. Extemporaneous speaking
   15. Story-telling
   16. Oral reading
   17. Demonstration
   18. Club organization
   19. Parliamentary practice
   20. Dramatization
   21. Knowledge of the nature of speech and the speech processes
   22. Skill in the use of the speech processes
   23. Insight into the speech problems of the individual.

ALTERNATION OF ACTIVITY BY DAYS OF THE WEEK

A. Monday: Organization and assignment.
   1. Presentation of new phases of work by the teacher and assignment of activities for the week.
   2. Organization of the class into groups for special activities for the week.
   3. Election of officers for "Speech Club."
   4. Reports by pupils on "contracts," or special problems.
   5. Appointment of student critics and committees for the week, or weeks.

B. Tuesday: Knowledge of the nature of Speech: its value, and development. Knowledge of the speech processes—Unit I.
   1. Expository talks by pupils on the nature of speech and the speech processes.
   2. Class discussion led by the various members of the class with special assignments.
   3. Panel discussion.
   4. Reports on reading.
   5. Written reports on reading assignment.
   6. Self-evaluation of progress, criticism by student critics, evaluation by the teacher.

C. Wednesday and Friday: Units II, IV, V, VII.
   1. Class room experience in the presentation of
      a. Group conversations
      b. Impromptu speeches
      c. Extempore speeches
      d. Telephone conversations
      e. Interviews
      f. Radio speeches
      g. Demonstrations
      h. Argumentative speaking, etc.
   2. Criticism by student critics. Evaluation of progress by teacher from criteria on wall charts and blackboard.
   3. Notebook records of special problems and new objections by individual pupils.

D. Thursday: The speech of action. Artistic forms. Unit III.
   1. Classroom experience in the presentation of:
      a. Pantomimes
      b. Verbalized pantomimes
      c. Choric reading
      d. Story telling
      e. Narrative talks
      f. Oral reading
         (1) prose (2) poetry
      g. Dramatization.
   2. Criticism by student critics. Evaluation of outcome by teacher, and setting up of new objectives.
   3. Notebook records of new individual objectives by pupils, and assignment of special contracts.

E. Ten minute student-directed drill at the beginning of each hour every day in one problem concerned with:
   1. Pronunciation
   2. Enunciation
   3. Vocabulary
   4. Voice
   5. Grammar

TEACHING AIDS

A. For the teacher:
   1. Card file with record for each individual containing:
      a. Brief personal history
         (1) name
         (2) nationality
         (3) occupation of father
      b. I.Q.
      c. Hearing record
      d. Scholarship record
      e. Diagnostic test records (speech)
      f. Space for evaluation of progress standardized test records, etc.
   2. Large wall or blackboard charts containing specific lists of criteria for correct speaking to serve as an objective basis for class criticism and evaluation of progress in individual cases.
   3. A shelf of modern high school speech texts, pg. 68
   4. A library of the best literature on the teaching of speech.
   5. The Quarterly Journal of Speech.
   6. Standardized diagnostic tests and rating scales.

B. For the student:
   1. Textbook.
   2. Notebook containing:
      a. Work chart
      b. Notes on special project or contract
      c. Notes on class lectures
      d. Notes on special reading
      e. Special drills and exercises.
   3. Card file or scrap book for collection of observations, data, anecdotes, newspaper clippings, pictures and any material useful to the individual for his speaking experience.

BASED ON THE OUTLINE OF A COURSE OF STUDY IN FUNDAMENTALS OF SPEECH FOR MINNESOTA HIGH SCHOOLS

by:

Franklin H. Knower
University of Minnesota

UNIT OF WORK (Conversation)

Daily Schedule (Pronunciation drill each day this week)	**Activities and Experiences**	**Teaching Aids** (High School Text) (Minn. Course of Study)
Monday	Orientation, organization. Assignments for the week. Appointment of student critics.	
Tuesday	Introduction to the speech of action. Discussion of the nature of pantomime.	A. Unit III. Exercise 1. B. Unit III. Questions for classroom discussion 1 to 4 and 24. C. Discussion in high school text.
Wednesday (Classroom activity—conversation)	Classroom presentation of group conversations. Introductions. Getting acquainted.	A. Unit VII. Questions for classroom discussion 1. Conversation. B. Unit II. Questions for classroom discussion, question 1.
Thursday (Pantomime)	Posture, walking, sitting and standing, movement, turning.	A. Discussion in high school texts.
Friday (Conversation)	Continuation of Exercises in presentation of group conversations. Criticism by committee of student critics. Teacher evaluation of student work.	A. Exercises for Unit I. Exercise 3. B. Exercises for Unit III. Exercise 3.

UNIT OF WORK (Interviewing)

Daily Schedule (Enunciation Exercises each day this week)	**Activities and Experiences**	**Teaching Aids** (High School Text) (Minn. Course of Study)
Monday (Lecture assignment)	Assignment by teacher of special project for interviewing business and professional men on value of study of speech for vocational advancement. Assignment of reading in preparation for interviewing.	A. Exercises for Unit I. Exercise 10.
Tuesday (Panel discussion led by student leader)	Panel discussion on the nature of interviewing. Voice Language Personality	A. Unit VII. Questions for class discussion, Exercise 6. (Interviewing) B. Unit I. Question 14. C. Unit V. Question 4.
Wednesday (Laboratory project in interviewing)	Class divided into pairs to carry on practice interviews. Rotation and Exchange. Criticism by student critics.	A. Unit II. Questions for classroom discussion, questions 2 and 3. B. Unit VII. Questions for classroom discussion, Sec. 4 (criticism).
Thursday (Pantomime)	Presentation of pantomimes by all members of the class illustrating the speech of action.	A. Unit II. Exercise 7. B. High School texts. Exercises in Pantomime.
Friday (Reports)	Class reports on interview of citizen—oral and written. Interview of primary teacher to make appointment for Thanksgiving story-telling.	A. Unit VII. Questions for classroom discussion. Ex. 5. (Oral Reports). B. Unit V. Questions for classroom discussion. Question 14.

SOME ACTIVITIES FOR A SPEECH ARTS PROGRAM IN THE UNIFIED CURRICULUM

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ANY special program of activity within a curriculum should conform to and grow out of the concepts which are basic to that curriculum. Without attempting here to develop fully certain aspects of the philosophy underlying a unified curriculum or the principles and methods of its organization, the description of the program which is to be presented will proceed on the basis of the following assumptions:

1. Education is one of the social processes; educational goals cannot, therefore, be separated from social purposes.
2. Social purposes must be defined in terms of the life needs both of the individual and of the group. Similarly the objectives of a program for individualized education must grow out of individual interests, abilities, and desires.
3. When education is conceived of in the light of individual interests and social purposes, rather than in terms of subject-matter fields, then compartmentalization of instructional procedures must be abandoned.
4. The modern curriculum, conceived of as all of the school experiences and activities of the child, may be unified by means of these pupil objectives and purposes, these individual interests and social needs.
5. The procedures which activate such a unified curriculum will cut across, may ignore, the so-called subject-matter fields.
6. One of the more important and significant activities related to the child's purposes and his social needs is that of communication.
7. Oral communication may be defined as any exchange of ideas by word of mouth, either in person or by means of some technological device.

The speech arts (a term which may be used to identify all forms of oral communication) are, then, a most significant element in the modern unified curriculum. Two important corollaries of this assertion should be considered. First, it recognizes the primary importance of oral communication for the exchange of ideas in any social situation. Second, it connotes the inseparable relationship of content and form in the teaching of all types of speech activities.

The inferences to be drawn from the first corollary emphasize the social nature of speech and the essential value of speech in a democracy. Our demand for freedom in the exchange of ideas and our need for ability to communicate thoughts impose upon our educational institutions responsibilities which justify an emphasis upon the value of the speech program. Schools must extend to all students

the training in clear and effective speech and must in addition produce careful critical listeners. The very term communication implies a social situation; speaker and listener are interactive, so that speech arts training must comprehend the reception as well as the transmission of ideas.

The second corollary finds restatement in a useful motto, "Have something to say and know how to say it." The first concern is with the subject-matter, not the manner. On the other hand these two can scarcely be separated. My contention here, however, is that the form of speech sought after is not meant for correction or for exhibition. In speech training we must cease producing students who merely say nothing but say it beautifully. We must aim for both intelligent thinking and effective expression.

The comprehensive nature of the speech arts easily explains their integrative value. They include any and all activities involving oral communication. For example, classroom recitation, oral conversation, dictation (to a stenographer or to the Ediphone), any form of debate or discussion (including panels and symposiums), dramatics, oral reading of any kind, radio presentations, talking pictures, and television. They originate with the most fascinating subject in the world, ourselves. And they include as content all fields of common knowledge.

By way of illustrating the integration possible through the speech arts program, I should like to refer to programs and activities that have been carried on in several institutions. One of the first concerns in the speech program is with the personality. Involved in the study of the speech personality are problems of self-analysis, self-control, and social effectiveness, all of which are influenced by one's mental hygiene. The course in personality improvement at New York University illustrates some of the activities which are related to a speech program and include, for example, motion pictures of the students themselves and phonograph records of their own voices, both of which are made in order to discover unpleasant mannerisms. Tests also are made of the student's initiative, thoroughness, concentration, observation, adaptability, knowledge, leadership, powers of expression, organizing ability, and the impression which is made upon others. The students then plot their own profiles noting their strong and their weak points and proceed in their training to develop the one and overcome the other.

Panel or forum discussions are speech activities which may be

carried on in several classes with the assistance of the speech instructor. For example, in one institution a group of students after having gathered and practiced their material in the speech arts class discussed in the orientation class the question, "Why go to college?" Another group, having discussed modern labor problems in the speech arts class, presented their discussion to a group in a social studies course. As an extra-curricular forensic activity a discussion of problems of neutrality which have been considered in their social studies work was held with another college group. Public speech as a semi-formal presentation may involve the preparation of book reviews for any course, can include reports on scientific discoveries in the natural science or hygiene courses, for example, and can involve pronunciation exercises in the foreign languages. Dramatizations for both the stage and the radio are especially valuable in the literature courses, where they should include emphasis upon personal development both for the student speaker and for the listener. Finally, the Speech Arts Bureau is a youth organization which attempts to provide entertainment and discussion programs for the community.

To illustrate some of the detail of such a program and particularly to call attention to the technological devices which are available for motivating, and stimulating the speech arts program, several pieces of equipment may be mentioned. The phonograph, in addition to its use in many classes for the reproduction of music, is valuable, also, in the literature course where it makes it possible to hear readings by contemporary poets, records that have been made by the writers themselves of their own artistic creations. It is possible to hear artists' records reproducing drama, or to hear talks by great orators of earlier periods as well as those of the present, or talks recorded from radio programs. The phonograph is valuable in its use for the reproduction of pronunciation records which afford helpful practice for the students.

The recording instrument, whereby it is possible for the student to make a record of his own voice, is especially valuable as an aid in the analysis of individual problems both of thought and of form. The objective of such practice emphasizes the improvement of voice, vocabulary, ideas, rhetoric, and personality. This instrument, which makes possible a recording at the beginning and at the end of a course, provides a very definite check on improvement and gives evidence to the student himself of the results of his practice. The public address system which is used in a large hall for amplification

may be set up to simulate broadcasting as if by radio and becomes thus a device which is especially stimulating to the development by the student of poise, voice, and listening ability. It is possible through having the microphone in one room and the loud speaker in another for the students to present, for example, "amateur hours," which involve both the writing of programs and their production. This particular activity is especially stimulating to creative effort, for example, in original drama.

The Ediphone has value not only as a part of the vocational training for students who may be preparing to go into business, but also as a means of assistance to all speech students in practice for the improvement of articulation. Furthermore, it is interesting to compare through the use of the Ediphone records, which can then then be transcribed, the student's oral with his written style. The inter-office communication equipment not only is helpful for communication between two groups working in separate rooms, but can serve as a representation of the telephone and thus provide especially good practice not only for the telephone itself but for conversation activities. It likewise impresses the student with the need for careful articulation and enunciation.

In addition to the reference that has been made to the use of the public address system as a broadcasting device is the radio itself. Commercial stations are often available for use by schools and afford an opportunity for students to appear on programs, many of which have been prepared and produced by the students themselves. One evidence of the use of the radio appars in the report from the Office of Education that tens of thousands of radio scripts have been sent out from the Script Exchange for use by schools. The short wave radio has as yet been little utilized in schools and colleges. Some experimentation with it, however, has been conducted on the west coast where it has been possible through this means of person to person communication for groups of students to conduct symposiums. Talking one to another they have been able to discuss such problems as those of modern labor and of neutrality. Exchanges of ideas have taken place concerning characteristics of and problems involved in student body government. It is anticipated in the near future that classroom discussions can be conducted by means of the short wave radio.

Experience with the use in the studio of the public address system and with the short wave broadcasting of symposiums and class

discussions is creating anxious interest in television. When we can see as well as hear such activities, the importance of the program in speech arts as it relates to personality development, to voice improvement, to the effective communication of socially significant content, and to curriculum unification will be given further impetus.

SPEECH EDUCATION THROUGH CREATIVE CHANNELS*

EVELYN BROWN COREY
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THE school of yesterday—what was it? Desks screwed to the floor, folded hands, the all-importance of the teacher, the super-importance of subject matter—so many pages of history today, so many problems in mathematics this week, and the total, unrelated to the outside world. And of course the inevitable Friday afternoon "piece speaking." These were some of the features of yesterday's school.

True, some of these factors still remain in our schools. Let us look, however, at a school where some of these things are changing. Seats are movable, and adjustable. A large child in a lower grade has a desk fitted to him, not he to the seat. Hands are busy with drawing, or modeling, or turning the pages of new, exciting books. The history class visits the historical places in the vicinity, and the mathematics class visits the local bank. The teacher becomes the wise guide. The school meets the world. And speech becomes a living factor in every-day experience. This is the picture of today's school.

In this alive and growing school, the creative factor is important. The whole approach is directed toward the inner growth of the individual. And this inner growth is the essence of the creative. The first grade studies "transportation." With the aid of barrels, blocks, and boxes, the children construct an engine, a coal car, baggage and passenger cars. In imagination they journey from Chicago to Detroit. After "buying and paying" for their tickets, they board the train. There the conductor sees to their needs, while the engineer

* Given at the National Conference of the Progressive Education Association in Detroit, February 25, 1939.

runs the train. The second grade, in the meantime, is "setting up" store. The customers (the class) come to buy at the neighborhood grocery. So we might go on through the grades, seeing in its various phases, the creativeness of today's education. The child is *living*, in school, the practical life of the adult world. And into this active school, speech is coming to play a vital part. For who can board a train without making inquiries, or who can buy a can of beans without asking the price?

In the collective memory of older persons, one factor of the Friday afternoon program seems to remain—fear. All week the child was drilled, for he must be "word perfect." One foot must be placed slightly ahead of the other, the toes pointed out. He must pause here, emphasize a word there. Friday arrives—the best suit, the tight Sunday shoes. The time arrives—his mind a blank, the boy comes forward. In "position" he begins; he forgets, he repeats. He turns "red" from the collar up. The stern voice of the teacher prompts. Finally the ordeal is over, and he returns to his seat.

Strange that no one thought of consulting the boy. He stood, spoke, and recited not as he himself might have done, but as the teacher directed. The result was lack of meaning, and loss of memory.

Contrary to the old method, today's approach in speech with the child, strives to work from the inner toward the outer personality. In very small children, the free expression of the entire body through the use of music, and rhythms combined with the dramatic approach, is desirable. A simple story may be told: "A little girl is eating her breakfast in her pretty garden, when an inquisitive spider comes by. He wants his breakfast too. The little girl becomes frightened and runs away, leaving her breakfast for the spider." The class knows at once that this is "Little Miss Muffet." Music may be played to which all the boys and girls show how Miss Muffet walks, eats, and runs away. Then the hungry spider may be shown. Finally two children may want to act it out with words. An audience takes shape. After the two have finished, the class talks about it. The foundations for intelligent criticism are laid.

Choric speaking offers another channel for rhythmic, creative expression. With older children such a poem as "The Pirate Don Derk of Dowdee" may be written on the board, or on papers. After each child has read "The Pirate" to himself, one boy or girl may read a line or a verse to the class. Others follow, until the entire poem has been analyzed by the class members. Finally a composite

idea of how the poem may be spoken by the whole group may be arrived at.

A third channel open in speech education aims at diction. Individuals name a number of words in which an identical vowel sound appears. For example, the long "oo," prompts such words as "moon," "spool," and "loon," etc. Using one or more of these words suggested by the boys and girls, a story may be created in which many long "oo" words appear. The story then may be acted out. The long "oo" words have been projected into a dramatic situation.

Beside rhythms and speech, choric speaking and diction work, many other channels are open for the creative teaching of speech. Puppets and marionettes may be made; and original plots may be devised; plays created from a suitable story, and correlation of all the arts for a "finished school performance" is possible.

For the child, the benefits of such an educational approach in the field of speech are many and varied. Through the creative dramatization of good literature, such as a suitable scene from Heide, Treasure Island or Shakespeare, the child comes to know, not only the intrinsic value of it, but grows to understand human nature. He develops a sympathy for people in other worlds. Imagination, poise, spontaneous thinking, and self-reliance are all qualities which develop through the creative approach. Ultimately an intelligently critical audience is formed.

Finally, then, we have tried to view the old school and the new: subject matter imposed upon an unthinking child in the first; the creative inner growth of the child in the second. Speech has changed from the "piece speaking" stage to a position of importance in the vital every-day experience of school life. Such benefits derived from this creative approach to speech education are indeed lasting ones. So lasting do we hope they are that today's boys and girls will develop into self-thinking democratic citizens of tomorrow.

A SPEECH RE-EDUCATION PROGRAM IN A SMALL SCHOOL SYSTEM*

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IN DESCRIBING this particular speech re-education program, I make no claim to its being an ideal one. There are some advantages to be found in a small school system and there are other disadvantages. Perhaps the greatest advantage to the person in a field which is so new as speech correction and which is so decidedly in an experimental stage is the freedom which is allowed the speech clinician. I do not doubt that in a small school the clinician has more opportunity to build her program in her own way, but necessarily she has a more restricted area for exercising that freedom. Theoretically, that is, the clinician is free to experiment but she is limited by her lack of material.

Before going further I should like to describe very briefly our existing school set-up. The entire school district has an enrollment of some 2000 students, and consists of a junior college, a senior high school, 4 junior high schools, 5 graded elementary schools, and 4 ungraded rural schools. In our speech correction work at the present time, we are most concerned with pupils from the kindergarten through the ninth grade, and our figures will refer to them. The clinician is directly responsible to the superintendent, but works cooperatively with the elementary school supervisor, the school nurse, and the school principals in planning the program. The clinician's relationship to the classroom teacher is something of an anomaly—she is neither supervisor nor teacher. Her position is, perhaps, synonymous with that of the nurse. Both are concerned with their particular specialized fields of interest, and both attempt to extend their influence to all the teachers and the students, and so to permeate the curriculum as to make them "health conscious" or "speech conscious" as the case may be.

Previous to September, 1937, there had been no speech corrective program in this school system. A college speech teacher had worked several years with one particularly stubborn case of delayed speech, and there were several severe stutterers in school at various times. Because of these cases there was some interest among the school offi-

* Read at Central States Speech Convention, April 14–15, 1939.

cials in speech corrective work. They had delayed several years, however, because they did not believe they had sufficient cases within the district to warrant a full-time clinician.

Therefore, in September, 1937, we made a complete survey of the school population—kindergarten through the ninth grade. This was done by means of a personal interview with each child, supplemented by teachers' observations of the child's speech ability. A survey which includes a personal interview is a long procedure, but in my estimation it is the only method in making a thorough initial survey. Many schools feel that they are not able to afford this expenditure of time, but it proves to be the most satisfactory basis for building the speech correction program. If we had merely asked the classroom teachers to recommend the speech defective cases, we know that very many of them would have been overlookd. The teachers had previously reported 14 cases as needing speech help—our survey revealed 250 speech defective cases, of which 84 were seriously in need of attention. The classroom teacher is not sufficiently trained to discover all the cases in need of attention, and she has her own ideas of what constitutes a speech defect. Sometimes it is difficult even for the clinician to discover a case of stuttering in a short interview, and therefore teachers were carefully instructed to note symptoms of stuttering in all pupils throughout the school year and to report the new cases to the clinician immediately. In this initial interview we noted the usual statistical facts and obtained also a record of the child's hearing and his I.Q. The results of the medical examination were noted. An articulation and a reading test were administered to the speech defective cases.

Investigators differ in the percentage of speech disorders in the normal school population. Authoritative and careful studies have quoted the percentage of speech defects as variously from 4% to 20%. This wide diversity in numbers is to be expected since no standardized procedure has been used in these studies for the determination of what constitutes a speech defect. Our survey was, we think, very thorough and reported 252 speech defective cases among the 1428 students examined, or 17% of the school population (kindergarten through the ninth grade).

In an analysis of the data we discovered that 5.8% or 84 of the pupils were seriously defective in speech. To judge the severity of the disorder, we used a 5-point rating scale, and those cases rated 4 or 5 were considered as having severe speech defects.

Further, we discovered that more than 50% of our speech cases occur in kindergarten, first, second and third grades. The other grades contribute each from 6% to 8% of the total number of cases. The lessening is most probably due to maturational factors, and to the systematic stimulation that the child receives in good speech. A curious factor was noted, in that the kindergarten and the second grade contribute each 10% to our total number of cases, but the first grade contributes 25%. Why this percentage should be so much larger in first grade than in kindergarten is difficult to say, but it may be suggested that obviously many children do not go to kindergarten, but start school in the first grade. For the most part these children come from rural areas where, due to isolation and lower economic and social status, the child has an inferior speech environment. In our particular section of the state we find, too, that children from rural areas are likely to be bilingual, and their ability to use the sounds of English speech is inferior to that of the urban children who have also attended kindergarten.

Upon further consideration of our data, we noted that the largest percentage of severe speech cases occurred in the third, fourth and fifth grades and in the special classes for the mentally defective. It was discovered also that lisping, sound substitution, and delayed speech accounted for approximately 80% of our cases, oral inactivity for some 10%, stuttering 4%, and other disorders such as voice, dialect, and organic disorders for 6%. Thus it is seen that the major concern of the public school speech clinician is disorders of articulation. However, in examining these data in another manner, we find that only 30% of the cases of defective articulation are severe, none of the oral inactivity cases are serious, but 100% of the stuttering cases can be classed as severe. Factors such as these must be remembered when we speak of recoveries. The percentage of success with the speech defective child is related to the type of cases being treated.

Following this initial survey, we selected the cases with whom we would work during the year. The selection of cases is the responsibility of the clinician, as their progress is primarily her concern. The case load was not constant, but the number varied from 75 to 90. This case load included most of the "severe" cases, but not all, since the children in rural schools and in special classes for the mentally defective were excluded. The problem of transportation to the rural schools made it difficult to plan regular speech

classes for these pupils. An effort was made to transfer the more serious cases to the town schools if the parents of the children were interested and cooperative.

Our speech classes were organized in the graded elementary schools and the junior high schools. The services of the speech clinician for the senior high school and the junior college have been chiefly advisory, though some senior high cases are seen. It is planned to extend the speech correction facilities to include these units. The clinician went to the schools (which are located in different towns) twice each week. The speech cases were put into homogeneous groups as much as possible—that is, we considered the nature and severity of the disability, and the age and grade of the pupil. Most of the pupils are seen in groups of 3 to 5 children, but some have individual instruction. Each child has from 40 to 60 minutes of speech correction with the clinician each week.

The classroom teacher is asked to assist the clinician by giving her information about the child. This information may have to do with home relationships, emotional characteristics of the child, his abilities and disabilities in school subjects, and other items which will be helpful to both the teacher and the clinician in understanding the child's problem. The classroom teacher does not actively participate in the speech corrective work, but she is kept informed through discussions and conferences of the child's particular problems and his progress.

Early in the clinician's contacts with the child, an effort is made to contact the parents. If necessary, we send out three or four requests for a conference, and are successful in seeing the parents in about 75% of the cases. Home visits for the initial interview are not the rule, since we feel that there is established a more satisfactory relationship between the patient and the clinician if the parent comes to the school. Home visits are made occasionally in special cases.

A room in each school was provided for the speech clinician. This room is furnished with a table, chairs, a blackboard and a large mirror. The children are sent to speech class during the time of their regular class work, but the speech correction schedule is rotated, so that no child misses the same class more than once in 8 or ten weeks. This has proven satisfactory in all cases.

After a year of speech correction in the schools we are able to say that it has definitely proved its worth in reducing the number of

speech defective cases, and in some instances in lessening the severity of the disorder. Various cases have had varying amounts of treatment with different degrees of success. Each speech case is considered individually, and each presents its peculiar problems of existing physical condition, mental ability, maturation and temperament, and we cannot generalize or compare to any great extent. Some cases have been more responsive and have exerted greater effort than have others, and we can say that, on the whole, the interest and willingness of the pupil to cooperate with the treatment is a very important factor in determining the progress he makes. Since the child is in speech class only a very limited time each week, his interest and disposition toward his disability is of great importance.

In a report following a survey in September, 1938, we notice that the percentage of speech defective cases has been lowered in every school. The actual number of speech cases has dropped from 252 in 1937 to 192 in 1938. The percentage of speech defective cases has dropped from 17% of the school population in 1937 to 13.7% in 1938. The percentage of speech cases considered severe has dropped from 5.8% to 4.7%. This means, that in some cases the disorder was overcome, or that in other instances, the speech of the child had improved to such an extent that the classification was changed from "severe" to less severe.

That is one side of the picture. Also to be considered is the personality re-education being accomplished as an integral part of a speech re-education program. Speech and personality are so intimately connected that we cannot hope to effect a change in the speech pattern of the individual without effecting also, in the process, a change in personality. The child with a speech disorder is almost certain to develop personality problems unless he is treated with objectivity and understanding. Therefore we feel that the results of our speech correction program are measurable not only in terms of statistics, but also in terms of values that are not so easily expressed in a concrete form—the growth of the speech defective child in personal adjustment to himself and his disorder, and to society.

Our speech program during the school year 1937-38 was entirely one of correction. However it is our belief that speech correction is most advantageous and helpful when it is begun early, and therefore the emphasis in the primary grades should be as much on prevention as on correction. A correlated program of speech correction and early speech education and improvement is the one likely to prove

the most efficient, since we can then eliminate the necessity for much of the retraining, if wrong speech habits have no opportunity to become established. In our survey of September, 1937 we noticed an accumulation of speech defective cases in the primary grades, but the majority of them were not severe cases. Of the 112 speech cases in kindergarten, first and second grades, 62% of them are considered as having a speech defect which is not severe in nature.

In our speech correction work of the first year, we were able to work individually with only the most severe cases, and have, of necessity, neglected the lesser disorders. We believe that a speech improvement program for the treatment of the less severe cases in the primary grades can be carried out effectively on the class principle. That is, all the children in the grade will have several periods a week of speech work. This work will be given to the class as a whole, and is intended to supplement, not to replace, the work in speech correction.

An outline of the speech improvement program is as follows:

1. All the children in first and second grades participate.
2. Speech classes are held for three 15-minute periods a week. The clinician conducts one period a week, and the classroom teacher directs the other two periods.
3. These speech classes consist of bodily exercises, games, stories, jingles, conversation, dramatization and oral reading for the purpose of attaining proper control of breathing, for ear training in sound discrimination, and for accuracy in the articulation of all vowel and consonant sounds.
4. The clinician, with the cooperation of the classroom teachers, plans the lessons and suggests the method of procedure. However it is desirable for the teacher to utilize classroom materials and experiences in her speech classes, and to proceed in the way which seems most satisfactory to her. Every effort should be made to correlate her reading program and other activities with the speech program.

This speech improvement program is, we think, a necessary supplement to the speech correction program. In speech correction we are concerned with the improvement of the abnormal speech pattern of the seriously defective child. In the speech improvement program, our aim is to make the child speech conscious and to give him a speech pattern which will be an efficient tool for self-expression and for group adjustment.

APPLICATION OF PRINCIPLES OF PROGRESSIVE EDUCATION TO THE TEACHING OF RADIO SPEECH*

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WHAT are the principles of progressive education? Since there is considerable difference of opinion as to just what this term means, I am sure that I will be permitted to use my own interpretation. To me, progressive education involves pupil-centered rather than teacher-centered or subject-matter-centered learning.

Regardless of our precise position, all of us must have nothing but condemnation for the formal lessons which occupy the entire day in the conventional school. An analysis of much of the material taught will show it to be purposeless when measured either by the present needs of the boys and girls or even in some cases for future use in the rapidly changing society in which all of us now live.

No wonder these teachers are often at their wits end to hold children at tasks which are meaningless and useless. Even urging or compulsion, undesirable as they may be, often fail to yield satisfactory results.

A little introspection should convince the most sceptical of us that we work best at tasks in which we are interested. When we begin an intriguing problem, we go through to a solution if a solution is possible, regardless of the long hours or hard work involved. If, perchance, the attainment of our goal involves the learning of new skills or techniques, we master them and at a much more rapid rate than is required where real motivation is lacking.

Many examples common to our own experience might be cited. Contrast the effort put forth by boys removing the sod from a piece of ground to be used for a tennis court with that often shown in mowing the family lawn. Did you ever notice back when the chautauqua movement was in full flower how eagerly youngsters sought to be allowed to assist in the erection of the tent? As the tent was being unloaded and the boys gathered around, I always made it a point to mention that the boys who gave the most valuable assistance toward the erection of the tent would be allowed to help around the

* An address before the Radio Section of the Central States Speech Association, Minneapolis, Minn., April 14, 1939.

grounds during the entire week the chautauqua was in town. It always worked. What an incentive a possible position on the team is in getting boys to practice the rudiments of such games as football, basketball, and baseball!

Genuine progressive educators believe that it is the function of the teacher to bring youngsters into contact with situations which challenge their interest. They are then led to select desirable activities the carrying out of which will involve the learning of necessary skills and information which will have both immediate and deferred values. These activities are chosen by the pupils because of the interest aroused. This interest in the larger goal provides the necessary motivation to carry the entire project to a successful completion.

To summarize then, progressive education, or real education, if you please, is not something done to students but something done by students. It insists that what the individual does should be significant to him at that time. It has emphasized learning rather than instruction; activity rather than passivity; understanding instead of rote memorization; purposive response rather than routine lesson learning. Education is growth and those who identify themselves with the progressive education movement believe that by beginning with the interests of the child or individual, the growth of that individual in its many-sided but always unified nature will be best facilitated.

Now that we know what progressive education really means, I am ready to start on my assignment which was to show how the idea can be applied to the teaching of radio speech.

Unfortunately, or fortunately, perhaps, I know practically nothing about the teaching of radio speech, or speech at all, for that matter. True, I have taken some courses in speech, years ago both in high school and in my undergraduate days in college. I debated, judged debates, coached plays, and did a number of things which I presume fall within the academic compartment called "speech." I have also talked on the radio on numerous occasions both in this country and in Europe.

I am sure that most of the suggestions I may make as a layman in the field will prove to be the very things most speech departments are doing now. Perhaps if I suggest things which are not being done, the concensus of speech experts would be that they should not be done.

To begin with, may I present one of my pet theories? Perhaps you won't all agree, but in my opinion, speech is not a static thing—

invariable as to time and place—but a dynamic, changing thing, varying in different parts of the country and also from year to year. Uniformity of speech, like uniformity of dress, is to be abhorred rather than applauded. The ideal of uniform speech so sought after by the "classes" in England is the last thing we should desire here in our country, on the platform, in informal conversation, or on the radio.

In the traditional school, uniformity was the rule. Regardless of the need for or value of uniformity, all had to conform. There was uniformity in dress, in subjects pursued, in material covered, in marching to and from classes. Everything was routinized which lent itself to routinization. Subjects were taught because they were required for college or university entrance. Few questioned the requirements even though only a small per cent of the students went on to higher institutions, and even for them, many of the requirements were of little value.

More recently there has been questioning both of the curriculum and of the procedures. First one subject and then another was scrutinized. The educational sociologist irritated administrators, supervisors, and teachers with such apparently harmless statements as, "The real question is not whether Latin should be taught in high school but rather, *what* Latin, *how much, to whom,* and *for what purpose.*"

As a result, forward-looking educators are beginning to set down the objectives to be realized from a particular subject. These objectives are then defined in terms of representative pupil behavior. This behavior may be in terms of interests, skills, information, methods of thinking, or attitudes. Finally, instruments are secured or developed for measuring pupil growth toward the objectives.

Now to apply this rather superficially to the speech field. What are the objectives in a course in radio speech? Is not the purpose of speech to make it possible for an individual to effectively communicate his ideas to others? Does the realization of this objective necessitate uniformity or "standard" diction? I agree completely with Professor Sandford of the University of Illinois who says: "good diction consists in adherence to no provincial usage, but rather in the observance of general rules of good taste and correctness which apply universally in English speech."

I am going to assume with my friend, Professor Lawton, that "the substance of Radio Speech is made up of Radio Writing and

Radio Speaking." It is probably true that the radio speaker is most convincing when he has prepared his own material on a subject about which he has both knowledge and interest.

We can assume that the radio speech course is elective rather than required. The mere election by the pupil should indicate an initial interest on the part of the pupil. Thus from the beginning we are following progressive methods.

Shall the course begin with a logical outline and study of the principles of radio speech? Assuredly not. If we are to follow progressive doctrines, we must set up a challenging problem the solution of which will involve the acquiring of the necessary information and skills which have been developed by the experts in the field. What shall the problem be? I don't know, but out of the depths of my ignorance, I am willing to try. How does this problem sound? "To present to the class over a public address system a seven-minute talk on any subject which you feel that you can present in an interesting and effective manner." In attacking the problem, the student will be confronted successively with such major considerations as: choosing the subject, finding the material, preparing the manuscript, and delivering the talk. Each of these considerations will further subdivide themselves into minor considerations about which he will require information and technical advice. An adequate bibliography of references will assist him as will the availability of the instructor for consultation on various points as he proceeds with his problem.

The important point in the whole matter is the approach. The student's needs appear as he takes the necessary steps toward the solution of his problem. At every point the things he does are of his own choosing: the selection of the course, the selection of the topic, the details of preparation and presentation. His success will be measured, not in terms of the memorization of subject matter but in the effectiveness secured by his presentation.

If his presentation fails in its purpose, he will have real motivation for finding out in what respects it was lacking. This will involve a careful re-study of the accepted principles involved. Then he will want to try again with the additional concepts he has gained and with a new subject.

If additional motivation seems desirable and facilities are available, provision might be made actually to broadcast those presentations rated by the class as most effective and most certain to prove of general interest to the general radio audience.

By the use of similar procedures for each major unit into which the course is divided, we would be truly applying the principles of progressive education to the teaching of radio speech. Is this type of teaching easy? On the contrary, it is much more difficult, it generally requires a great deal more preparation, and its success depends almost entirely upon the ability of the instructor. In the wrong hands it might secure less satisfactory results than the more traditional approach involving a logical arrangement of the subject matter of the course and a test on the mastery of pages assigned. In other words, there is no substitute for the born teacher but through the use of the best teaching methods his efficiency can be greatly increased. Those methods, in my opinion, are the ones to which I have given the name "Progressive."

ACTING FOR RADIO

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Without playwrights of conscientious ability, without generous rehearsal time, without the respect of the actor, radio drama can be nothing better than it is today—a form of pallid, unimportant and unconvincing dialogue taking place in a void and, by the aesthetic standards of any person of educated taste, rightly belonging in a void.[1]

THIS severe indictment of radio drama appeared as recently as 1934, although Merrill Denison, always an enthusiastic exponent of the broadcast play, had already deplored the fact that, "On this side of the Atlantic at least, the broadcast play has yet to receive serious attention as a medium of dramatic expression."[2] As a matter of fact, even today few will deny the truth of Donald W. Riley's statement that "The bulk of radio drama is not yet rated very high as a form of literary endeavor." But playwrights of conscientious ability are being attracted to radio in an increasing number. The contributions of such recognized writers as Archibald MacLeish, Maxwell Anderson, Irvin Shaw, Alfred Kreymborg, William Saroyan, Lord Dunsany, Dorothy Parker, Stephen Benet—to name just

[1] J. H. Lapham, "What Hope Radio Drama?" *Theatre Arts Monthly*, (Jan., 1934), pp. 49–50.

[2] Merrill Denison, "The Broadcast Play," *Theatre Arts Monthly*, (Dec., 1931), p. 1008.

a few—clearly indicate the fact that there are poets and playwrights who recognize that radio can be a very potent medium for dramatic expression. They recognize the fact that radio with its especial demands does not countenance anything even remotely resembling a condescending attitude on the part of the writer. The result has been that the past four or five years have seen the radio play not only make tremendous gains in audience popularity but, what is even more encouraging, it has emerged with an increasing social and artistic significance.

There is abundant evidence that radio drama is becoming mature, intellectually and artistically. The general quality of dramatic programs has improved immeasurably during the past several years; the type of play series and dramatic cycles presented by the large networks is ample proof of that fact. Radio dramatists with some integrity for their art are firmly convinced that, regardless of the fact that the intelligence of radio audiences has been estimated to be from seven to eleven years of age, those who write for the microphone need not be of similar mental stature. Arch Oboler, one of the most original and successful of radio playwrights, quite definitely supports this point of view:

> It is wrong to believe that radio plays must be written down to be enjoyed by the masses. It is surprising how listeners understand the subtleties; there is no need to draw diagrams. The trick is to stay within the realm of life's experiences, which the listener understands.[3]

With production techniques vastly improved, and with considerably greater emphasis being placed on original radio writing, radio drama has come a long way from that first experimental radio play by Richard Hughes, "Danger," which was broadcast by the National Broadcasting Company in 1927. Radio drama has become an integral part of theatre art. It is at this point that the actor selecting radio as his medium of expression takes on a new significance with new responsibilities. As the quality of the radio play has risen, the demands made upon the actor have likewise increased. Today the best actors and actresses are keenly alive to the exciting challenge presented by radio to justify their art by means of the voice alone. The microphone has finally won the respect of the actor.

The actor has always been essential to any form of drama. Acting as an art does not exist outside of the theatre. Fundamentally,

[3] *New York Times,* Sunday, July 23, 1939, Section 9.

the actor is the theatre. Every element concerned in the creation and production of a play reaches the audience through the actor. This has always been so, and in radio the status of the actor still remains unchanged. He is still the preeminent element of production. Due to the peculiarities of the broadcast play the success or failure of the production rests with the actor, and no other factor can begin to assume equal significance. The announcer, narrator, musical and sound effects—these can only supplement the actor's contribution. In many respects, radio drama offers to the actor a medium for the fullest expression of his art. But it is essential for an understanding of the art of acting as it pertains to radio, to realize that acting for radio is not the same as acting for the stage or screen. That much radio acting does conform largely to the technique employed in the theatre is due in no small part to the fact that radio has borrowed, has had to borrow for that matter until recently, material primarily designed for the stage. It has only been within the past four or five years that playwrights have appeared in any considerable number who realize that radio, as a distinct medium, demands material created with the attributes and limitations of that medium in mind. Although the basic tenets of acting are the same regardless of the medium, each one—stage, screen, and radio—puts entirely different demands upon the player. Each has its own peculiar problems. The way of the studio actor is not an easy one.

The actor in radio in many ways faces problems more formidable than those encountered in the theatre. The actor in the theatre has the advantage of receiving all the stimuli of the theatrical production: the setting, lights, costumes, make-up, the influence of his fellow actors and of a visible audience. Each one of these items has an established significance for the actor in the theatre. On the other hand, the radio actor is deprived of all of these stimuli. He is deprived, so far as the visible theatrical advantages are concerned, of the use of pantomime, of movement, and of the opportunity of playing his part over a period of time—thus being unable to develop and enrich a characterization. The radio actor is unable to build a part with the artistic thoroughness that his fellow actor in the theatre has. In most studios the director is compelled to produce a play in a comparatively short space of time. The result is that actors are forced to become too glib. They are handed a part and are expected to go on the air in a few hours, often over a national network: whereas striking at such a vast audience more care and time should

be devoted to the formulation of the entire production. In most cases the radio actor is deprived of the calm, thoughtful approach to a part that the actor in the theatre possesses. That is, calm and thoughtful as contrasted to the situation in radio. Since the radio actor is unable to study his part far in advance, as in the theatre, the result is that the speed approach to radio acting prevails rather than the intellectual approach. The microphone performer must hit the mark the first time.

In radio the actor has only his voice to realize the fullest expression of character and situation. He must express with his voice all the excitement of visible action on the stage. It is his responsibility to make his voice an instrument of extreme flexibility, vibrant with reality and emotion. Every word must be impregnated with the highest quality of reality, and the actor is the most potent factor in this process of creation. But regardless of how well-written the drama, how beautiful the poetry, or how vivid and vital the words, unless the actor can fire the imagination of his listener, the general merit of the work is lost. Voice personality is not enough; intelligence must be brought into the part. Mere speech on the air means very little. When words fall out as mere words they can very easily become boring. It is the responsibility of the actor in radio to give meaning to those words: to convey emotion, depict character, and to paint the background. And he must do all this with his voice so that each member of his variegated audience will immediately be able to visualize the entire dramatic situation in his own mind and in terms of his own experiences. He must elicit from his audience an imaginative picture and understanding of the author's intentions. For the visual experiences of the listener must be stimulated in order to enable him to appreciate fully the broadcast play. It is the task of the invisible actor to fire the listener's imagination to such an extent that unconsciously scenery is painted in the mind. After all, every listener to a radio play is his own scene designer. But it is the actor, infinitely more than the announcer, that throws out the materials for the listener to use in his creation of the setting. The studio actor must be able to make vibrant and living the static description of the playwright.

One of the most important problems confronting the radio actor is his audience. The stage performer has the decided advantage of an audience who are under certain restraints to pay attention. An audience in the theatre meet the actors more than half way. They

go to be entertained, and consequently are willing to abide by certain recognized conventions. They gather for a common purpose. On the other hand, the innumerable distractions besetting the radio listener are too evident to need listing. All any listener has to do if dissatisfied with a program is to turn the dial; no one member of a theatre audience can exercise such a power. Radio audiences today, with their ears sharpened to a degree undreamed of, are pitiless in their criticism.

The actor in radio must bear in mind continually the nature of his audience. Although the audience for a radio drama may be the largest that man has ever been able to assemble for a dramatic presentation, it is imperative for the studio performer to remember always that it is unlike any audience that man has ever been able to assemble. In a certain sense, the radio audience is not an audience. Val Gielgud came about as close to a satisafctory definition when he wrote, "It (the radio audience) is not a corporate body, it is a cross section of society." An audience for a radio play is not a collective body. The actor should not consider it in that light, but rather as being composed of small groups, or, more often than not, of single individuals in a wide and variegated type of surrounding. Orson Welles has written:

> It seems important to remember that in presenting entertainment over the air the thought should be kept in mind that the invisible audience should never be considered collectively, but individually. While our aim is to reach many thousands of people, the listener should be considered as small groups of two or three, and then the idea of intimacy can be best achieved. For intimacy is one of radio's richest possessions.[4]

The director of the Radio Guild of the National Broadcasting Company has stressed the same idea: "The radio actor aims directly at a single responsive individual he imagines just beyond the microphone."[5] Many writers on the subject of radio have emphasized this characteristic of the radio audience.

The radio actor is deprived, therefore, of one of the most stimulating factors of theatrical production: the collective, visible audience. As Waldo Abbot puts it, he is deprived of "the infectious waves of emotion that sway a large mass of people, seated elbow to elbow." In the theatre,

[4] *New York Times*, Sunday, August 14, 1938, Section 9.
[5] *News-Week*, June 29, 1935, p. 29.

the actor receives instant confirmation of the success of his creation in the reaction on the listener. The audience is a mirror giving back the image he seeks to create—a mirror that not merely reflects, but exalts and intensifies the image. Actor and audience alike are swept into the current of a shared emotion so profound, so overwhelming, that nothing can take its place.[6]

In radio the actor must rely solely on the sincerity and depth of his own emotions for the instant confirmation of the success of his creation.

The quality of intimacy that Mr. Welles speaks of is the attribute that the radio actor must attempt to cultivate in his acting. It was this idea of intimacy that persuaded Orson Welles to use the "story-teller" or "first-person singular" technique in his Mercury Theatre radio presentations. The use of a narrator in the role of a "story-teller" helps to develop that sense of intimacy to the drama broadcast. This quality of intimacy permits the characters in a radio play to get closer to the individual members of their audience than the characters in a stage play. John S. Carlile, of the Columbia Broadcasting System, knows full well the value of intimacy in radio:

Radio dramatists and directors discover how intimate this new theatre can be. Despite the unlimited attendance, the audience can be brought close to hear the lowest-voiced confidences, the hushed words breathed at a hospital bedside, whispered protestations of love . . . Such close contacts are not possible in a playhouse.[7]

The radio actor must develop that quality in his voice that gives the impression to the listener that it is he whom the actor is speaking to. In other words, the actor must come down, so to speak, to his audience—go into their individual homes, stores, automobiles, or wherever the receiving set may be. And he must do all this with his voice. He must never forget that radio gives everyone a front-row seat. In radio emotion is measured in terms of intensity, not in terms of volume. Millson summed the matter up quite clearly when he wrote:

. . . the actor in radio faces no "fourth wall," but must be trained to speak directly to others exactly as he would in the actual situation—and this fact must influence the quality and character of the acting process and of his acting habits, utterly apart from the physical conditions of broadcasting.[8]

[6] Rosamond Gilder, "Why Act?" *Theatre Arts Monthly*, (Aug., 1939), p. 636.

[7] *Production and Direction of Radio Programs*, Prentice-Hall, New York, 1939, p. 172.

[8] William A. D. Millson, "Radio Drama and the Speech Curriculum," QUARTERLY JOURNAL OF SPEECH, Vol. 20, April, 1934.

The trigger-timing and pin-point precision of radio is only one phase of its exacting demands upon the actor. Intense concentration, a rich imagination, precision in approach and team-work—these are the especial attributes necessary for effective radio acting. A consistent concentration on the part of the actor, muscular relaxation, examination of motives, the knowledge of actual life, and the flexibility of the actor's imagination in terms of this knowledge, must be the paths of approach to the problems of radio acting. No actor can approach radio with a condescending attitude. He must bring to the microphone the same high ideals that all sincere artists have brought to the theatre in the past. Denison has stated the creed for the actor in radio, a creed which in substance has been adhered to by sincere actors of all times, regardless of what kind of theatre they had for the practicing of their art:

> The actor must bring to the microphone intelligence, sincerity, imagination, and that same humble attitude of mind with which he has approached the stage. Intelligence because many of the phenomena of radio can only be explained through recourse to metaphysical implications. Sincerity because the microphone has an astonishing capacity to magnify and make evident pretense and fakery. Imagination because he must live completely in the scene indicated by the playwright if he is to have any hope of convincing the listener of the reality of that scene. Humbleness because he is thrown so greatly on his own resources.[9]

A DIRECTOR OF DRAMA CONSIDERS HIS OBLIGATIONS

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WHAT is my duty as director of drama in the modern American college?

That question possesses more angles than one may realize on first thought and will bear more deliberation than it is usually given.

To me, the director of drama has a five-fold obligation. While each of the five is separate and distinct in itself they are so interwoven that the wise director must first put them in his own order of importance. That order will vary from director to director for it

[9] Merrill Denison, "The Actor and the Radio," *Theatre Arts Monthly*, (Nov., 1933), p. 854.

will depend on his individual feelings as an artist and teacher, the equipment he may have at hand, the conditions under which he must work, his own personality and any number of other factors that a given situation may present. To establish this order countless questions must be answered and the answers to those questions will depend on some ultimate goal that each director may have set for himself. This may sound like a vicious circle and to the person who can not make a decision it is just that. The conscientious director who is able to set a goal and then bring about a maximum of synchronization of all five duties is the happy and successful director indeed. But the one who, through his lack of ability, or diplomacy, or patience, or sense of direction, or tolerance, or intelligence or whatever other liability he may possess, is unable to make his decision and thus to harmonize his various obligations, will soon become an extremely unhappy and disillusioned person.

We have all seen him. He is that unfortunate who is known for his flights of temperament, his periods of depression and disagreeableness, or sudden spurts of anger followed by keen remorse. He is that director who must ever condemn the administration for their lack of cooperation, and the faculty for their staid conservative views. His hands are always tied through the prejudice of some administrative superior or some play-reading committee. He is ever alarmed at the steady decay of the student body, the utter lack of appreciation for anything really worth while, and the deplorable lack of intelligence on the part of the audience. To combat the situation he builds a wall around himself and becomes something of a superior being, aloof from the other members of the faculty, and known only by a very select inner-circle. His students are afraid of him and of his anger. His fellow workers, if he is fortunate enough to have assistants, do his bidding because they know that their yielding to his petty desires and that alone will keep them their jobs.

All these symptoms are indications that the man is too big for the job or the job is too big for the man and in either case a change should be made. In other words he is not fulfilling his obligations as director of drama, and nine times out of ten—deep down in his heart—*he knows it.*

What are these obligations? As I see it they constitute five questions:

What is my duty to the student?
What is my duty to the audience?

What is my duty to the school?
What is my duty to the theatre?
What is my duty to myself?

And already I can hear some of my acquaintances and fellow directors laugh!

"Concession," they cry, "No artist can do anything worth while without absolute freedom. The real artist cannot be responsible to anyone or anything."

I accept their criticism. In some measure they have a point, but in another respect they are just as wrong, for there is another art that the director must possess and that is the art of getting along with all those with whom he must work. That "getting along" is reflected just as surely in his work as is his style of direction. And then, too, I agree with Van Loon in his feelings that art for art's sake has never been worth anything to the world. The art which does not make some contribution, that is not of some service to mankind and that does not fulfill some definite need is of little or no value to man.

In discussing the individual obligations I shall first consider the student. What is our obligation to him?

Should we merely aim to teach him appreciation of the drama as an art form?

On this first question we will find more general agreement than on some of the later ones. Every director realizes that an amazingly few students possess the necessary qualities to make them great actors. Not many more will have the abilities so necessary to rise above the average in the realm of direction. But every student will be able to improve his appreciation of the theatre as an art.

Very few of our college students realize that there has ever existed any other type of drama than the ultra-realistic of our more recent times. Not ten percent have ever seen a first rate professional company in action and to more than ninety percent the movies have furnished the total theatrical fare.

I think we must all agree that our primary and fundamental obligation is the teaching of appreciation. This must come first if the student is to progress in any field of the theatre. And by appreciation I mean a knowledge of and respect and admiration for the history of the drama. Far too few of our colleges spend sufficient time on dramatic history. While one cannot say that a thorough grounding in theatrical history will make a great actor, it can and does

increase that actor's respect for the theatre as an institution and this, in return, will bring about a far more conscientious and intelligent approach to his work whether it be as a teacher or as a worker in the professional theatre.

Should we look upon dramatics principally as an educational medium?

There is evidence on every hand that it is supplying satisfactory realization of the major educational objectives in the modern sense.

Its leadership in personality development is most evident. Here it increases poise, grace, and bodily control equal to that offered in athletics and the physical training department. In addition it furnishes a voice training and experience in interpretation and oral expression not found in any other field.

It stimulates imaginative thinking and a study of good literature that is akin to the English and language departments.

It teaches an appreciation of the finer things in the realm of all the arts, for the theatre is the meeting place of all the arts. Its cultural aspects alone in the development of personality should give it recognition in our education system.

Here the student with creative instincts may find ample opportunity for self-expression. He may choose his field in carpentry, costuming, acting, make-up, lighting, painting, designing, or writing.

In dramatics lies the gigantic opportunity to teach cooperation, teamwork, loyalty and responsibility, for nowhere is each more important than in the well rounded dramatic production.

In addition to all this, an insight in dramatics is giving thousands of students a hobby which, in adulthood, is proving of inestimable value in helping to solve that highly important and ever growing problem—leisure time.

All these add up to personality, cultural, and social development; to a fuller appreciation of the best in art and life!

And this is *education* in any man's language!

So we may ask: should our duty lie in the realm of teaching drama and dramatics to those students who will use it only as an avocation so that they might find in it the opportunity of filling endless hours of leisure time with keen enjoyment and profit? If this is our goal it may very logically become a by-product of the "training for appreciation" program. Or, shall we make a vocation of it?

Should we endeavor to train the student for the professional stage and thus compete with the dramatic schools?

Should we even encourage those very few sufficiently gifted persons who have Broadway aspirations? Or, should we equip our students to become, in turn, teachers of drama and dramatics?

These are questions that we must settle definitely before another step is taken. Naturally each director must decide them for himself, but the decisions *must* be made if the director is to have any peace of mind and if the department is to have within it anything like harmony.

Many of our highly respected universities in the field of dramatic art have failed to make that all important decision as to whether they want to train teachers or workers in the professional theatre, and because of that indecision as to a goal, general misunderstanding and discontent exists throughout the student body. They lack purpose. A majority of the students flounder from year to year and not one in ten of the undergraduate majors can tell you what he plans to do with his dramatic training when he has completed his work. Most of them vaguely say, "Why, go on to school, I suppose." And the majority of graduate students left without even this answer, merely shrug their shoulders. It is an unhappy situation but one that could be remedied to a great extent if the department head would make up his mind.

Unfortunately only a very few of our college theatres possess sufficient equipment and faculty to carry on successfully the teaching of future directors and teachers as well as professional actors and technicians. Those few that are adequately situated and staffed to do both jobs must next make a division of students, for the curricula of the two groups should be different. This, then, is the next decision for the legion of us who must make a choice as to whether we wish to train our students for the amateur or the professional theatre. But this answer only brings another group of important questions to the fore.

In casting should I use the same people over and over again, all of which will give a finished production with a maximum of time and effort? In short should a stock company be developed? This is an easier road, but is it a wiser one? It does far more for a few students—those really capable ones. Should I do less for a greater number of less talented ones?

Should I sacrifice something in final production and add to my hours of labor by continually casting new but reasonably talented, though wholly inexperienced people? Will this be fair to my audience?

Likewise in the technical field should we limit participation to that work in which the student displays the greatest talent? Should the technicians be encouraged to act?

Here enters the human equation. Naturally the director wants to see a finished production, and he likes to place responsibility where it will be best handled. A student comes with some particular talent. It may be stage managing, scene design, carpentry, painting, costume managing, or a knowledge of electricity. He may be a specialist in older parts, or romantic parts or character parts or leads. But whatever his talent may be, far too many college theatres will use that one talent to the exclusion of all others—much as some of the more minor ones may need development.

I know actors who have gone through school without working on a crew, but who expected to *teach* dramatics. I know of at least one professional scene designer who took an advanced degree for one purpose: to learn direction, so that he might become a director of drama, but who never got beyond designing sets—because he had that special ability. After a year of graduate work he returned to his old job of designing scenery.

Many, many students have gone back to college to broaden their horizon or to fill in blind spots in the field of the theatre, but have ended by merely laying their one or two particular talents at the feet of the director of drama who has used that gift to further the reputation of his productions and his department, *but who has given very little in return.*

The director who is strong enough to withstand this temptation is not only a true educator, but he has likewise fulfilled a most important obligation to the student.

This problem, as one may readily see, leads us into the second major obligation: "What is my duty to the audience?"

Am I to think of the individual student who wants and needs that particular part more than anything else in the world, but who might not do it nearly as well as the student who has played the same type so many times. Briefly, is my obligation to the individual student or the audience that will come to see the play?

Is it educational dramatics or competition with Broadway that must enter the picture? Is there a midway?

Is it my duty to put on a series of popular plays that will fill the auditorium to capacity, give ample financial returns, and bring forth a flood of favorable comments from the more effervescent members

of the student and faculty groups. In short should we compete with the movies for supplying entertainment to our patrons? This is the sure road to popularity with the masses of any campus.

Should we, on the other hand, put on what the master call a "arty" program done in elaborate or unusual settings? How far should our foolishness carry us? Is it our duty to please ourselves, a director, and that small group of artistically superior students with whom we have surrounded ourselves? Should we continually insult the intelligence of our "average audience" and seek to produce only that sort of relying on "art for art's sake" as our chief plea for support?

Certainly the one most general criticism made of our college and university directors by the average man is that we have given ourselves and our theatre over to too many so-called artistic or experimental productions. They say that we have lost the common touch in a desire to do something a bit more unusual than any other college director in the state.

We have all seen the director proudly showing his innumerable pictures of elaborate and intriguing sets all leading towards some "ism" or other—but so vaguely symbolic that not one person in ten could see more than so many odd figures and shapes—a meaningless conglomeration of lines signifying nothing. We frequently hear them boast of artistic triumphs and vaguely talk of "contributions" but strangely enough they never have much to say about crowds. Is not the theatre, after all, should belong to the common man—the average citizen as well as to those of us more versed in the intricacies of the art.

Is it our duty to attempt, through an educational program, to raise the standards of our audience appreciation, to teach the audience as well as our students to appreciate better plays? This is a long process, but a worthy one.

Is the college theatre an experimental station or an educational one? Should I be primarily interested in developing a theatre and a department that has the respect and admiration of the students, the faculty, and the local townspeople? Or should I endeavor to do the type of work that will receive national recognition, but meet with very little approval in local circles? I could name one prominent school theatre that has in the last ten years exchanged an excellent local reputation and perfect harmony within its ranks for an outstanding national reputation and utter chaos within the whole inner organization.

The third obligation is to the school itself. If the traditions, ideals, and purposes of the school could be looked upon as the whims or wishes of an individual employer many directors would find their positions a great deal easier to fill. Few people will deliberately do what the boss frowns upon, or complain about following his direction, but many feel that an institution is a different matter.

The director who has accepted a position in a college whose alumni and board of trustees, as well as faculty and administrative officials frown upon liquor and questionable love affairs must, if he is to fulfill this obligation, *avoid plays based on or containing any of these things.*

We know too well that this attitude, under present conditions, will eliminate more than three-fourths of our current Broadway drama, and in a few instances this is a little unfortunate. But, nevertheless, the obligation *must stand,* and it behooves that director, if he is dissatisfied, to make an effort toward securing another position where he can have more freedom in the type of play he does. Certainly he should not spend his time in complaining that his hands are tied, that he has no freedom and that his artistic future is being jeopardized.

One theory of morality is to conform; to fit into the group; to follow the customs of the tribe. It is likewise the measure of a good director to get along with those about him, with his superiors as well as his assistants.

On the other hand the wise director can gradually educate his audience to accept what once they questioned if he can first prove to them that his feet are firmly on the ground and that the ideas represented in the plays are not necessarily his personal convictions. This education or change may take a number of years, but it has been done many times by tactful directors who did not get in a hurry. But the director who is employed by a college which frowns upon swearing can not very successfully alter that belief by starting out with a production of "What Price Glory" or "Mice and Men."

The real artist selects the plays that will fit into the lives of and gives enjoyment to *his audience,* and his *taste* in that selection is to a great degree equal to his stature as an artist.

A dissertation could be written on the problems of handling scenes that are concerned with drinking, swearing, smoking, questionable situations, etc., but these are only other questions that each director of drama must answer for himself. But in answering them

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he should be guided by his obligation to the school, which in turn is being represented by the play he is presenting and which, incidentally, is paying his salary.

Next, we must consider our duty to the theatre itself. Here we are on our own. There is no individual to check up on us. But we should possess sufficient love of everything in the theatre to measure adequately our obligation in this respect. Few institutions have a longer or more illustrious past. As the most human of the arts it has supplied for five thousand years a nourishment to parts of the body that we can not define in a physiology class.

A dramatic production should be worthy of all that the theatre represents. It is true that many unfortunate spectacles have been presented in the name of theatrical pieces, but they have been done by persons with less admiration, respect or love of the theatre than is expected of the college director of drama.

We must, then, ask:

Is the play itself worth doing? As a piece of dramatic literature will it stand alone? Does it portray humanity? Does it tell an interesting story? Is it artistic? Does it fit into the present need of my theatre?

Do I have the necessary technical equipment to give the play adequate presentation? As an art form can I give it the production its author would have asked?

Do I have a cast sufficiently balanced and capable of playing the parts?

Is my audience ready for it?

Am I sufficiently enthusiastic about the play to give it an inspired production?

Can I do it?

And finally we come to that last obligation "What is my duty to myself?" In the whole scheme of things this is no small matter. Before answering any question thus far, the wise director (not necessarily the selfish one) has consciously or subconsciously considered himself. It is only right and natural that he should. To be pleased with one's work is the right of every individual, and if the other obligations can not be harmonized in a manner to satisfy the individual's inner self—then none of his work will ever ring true.

One of the citizens in referring to Coriolanus says, "He pays himself with being proud." This, to the conscientious worker in any field, be he artist or laborer, is the highest salary that can be paid.

But before the director of drama can be really proud of his accomplishments he must have decided upon the order of his obligations, for that order will determine the goal toward which he will direct his efforts. He may list any one of the five first, second or third, and he may be wholly right in his decision from his own particular point of view, but that decision must be made if his work is to be consistent, and only through consistency or a well-laid long-time program can the conscientious director find a maximum of pride in his work.

To look back upon a piece of work with perfect satisfaction, be it an individual student, a single finished production, the completion of a semester's work, or the closing of one's entire career, should be the ultimate goal of every director of drama. To accomplish this in reality would be Utopia, indeed, and such a Utopia is there for the director who ever knows where he is going and why. All he needs is a positive plan that takes into account, according to his own conscience, each of these all important obligations.

FAREWELL TO SCENE ARCHITECTURE

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THE theatre always returns to the fine art of scene-painting. The stage designer ever rediscovers the flexibility of light construction and the excitement of a vibrant surface. Alluring as full architectural construction was in fifth century Greece, in Renaissance Italy, and in Europe and America in the early twentieth Century, yet each time succeeding generations have lightened the architectural forms and developed new techniques of surface treatment.

Today, after spending a few decades among the Belasco bric-a-brac of heavy scenery, after singing the Craig-orian chant up countless stairs to the topless towers of Dunsinane, after facing tortured acres of drapes, we are braced by an occasional bare stage, and find lasting peace in scenery of a few simple planes and a skillfully decorated and skillfully lighted surface. The architects of the early Greek stage and of the early sixteenth century, and both Belasco and Craig, like the architects of the 1893 World's Fair, wanted to give the effect of permanence. The designer of spectacle today, whether for a World's Fair, an advertising display, or a stage set-

ting, frankly admits that his medium is temporary and insubstantial.

These newer developments in stage scenery are reversing the main tendencies of a generation ago. From the middle of the nineteenth century to about 1918, the theatre saw an increasing devotion to heavy architectural forms. Kean and Irving sought for their Shakespearean productions as solid an architectural effect as could be devised in paint. From Robertson to Belasco, the realists introduced more and more completely built detail. Likewise, the "new stagecraft" made use of increasingly heavy scenic construction. Craig was with the realists in hating the painted detail of perspective scenery, and Appia fought the time-honored convention of putting a two-dimensional backdrop behind a three-dimensional actor. The designer became scene-architect, cursed the scene-painter into hiding, and settled down with a crew of carpenters to hammer out scene-architecture. Let the theatres install, at whatever expense, counterweight systems, revolving stages, wagon stages, elevator stages. Little did the architect care if the cables or the stage hands groaned under his columns and arches and platforms—his real construction.

Since 1918 many designers have been moving in the opposite direction. More dramatic use of light encourages the designer to omit the ceiling, reduce the box set to a few sections of walls and doorways, and even on occasion to cut down the walls to wainscoting. A growing interest in more deliberately designed, more theatrically conventionalized treatment permits him to use small incomplete sections abstracted and stylized from reality. Simonson's widely published designs for *The Failures* and for *Goat Song* were of great influence. More recently, Mielziner designed *Anatol* with a series of neatly shaped screens set before a cyclorama, and Oenslager, for *Le Borgeois Gentilhomme,* reduced a baroque architectural scene to two rows of free-standing columns. This year, for *The Boys from Syracuse,* Mielziner uses backdrops as frankly painted as any in the nineteenth century, columns of two flat planes, so light they can be suspended from a sliding track, and a miniature conventionalized house light enough to roll downstage and turn around—all shifted before the eyes of the audience. By using dramatic lighting and easily shifted forms, the designer gains a flexibility and a freedom of style that were impossible when his ideal was real architecture.

A glance at history will throw light on the present tendency. In the Pompeiian wall paintings, we can study the dainty columns, airy forms, and painted surfaces developed by Hellenistic producers from

the earlier Greek architectural stage. More particularly, at the beginning of the modern theatre, we can watch step by step the substitution of conventionalized, flexible scenery of painted canvas for the "reality" and "three-dimensional depth" of wood and plaster. We have only to look at the development of perspective scenery in the sixteenth century, and see what happened to it in the seventeenth century, to understand how the theatre designer in time outgrows his function of providing heavy architecture and develops the more gratifying art of dealing with scene-planes and theatrical light and shadow.

It is hard for us to realize that perspective scenery, with its wings, borders, and backdrops, was once a fresh, vital form of the theatre. The remnants we remember in the melodrama theatres or in vaudeville or burlesque houses deserved all the curses Stanislavski, Craig, and Sheldon Cheney could think of. The ratty specimens of wings and backdrops we still see dragged around in opera or sold to ignorant school superintendents seem the extreme of what scenery should never be. Yet this dried, unburied relic was once the beloved mistress of Renaissance art and the symbol of splendor and show of the European aristocracy. It was the most characteristic expression of the ideals of the court, which from the Medicis of Florence to the Sun King at Versailles fostered a culture and way of life that still clutters our thinking.

When this new perspective form of the theatre started in the first decade of the sixteenth century, it was as devoted to the ideal of reality as Belasco himself. The emphasis of humanism, as well as the new concepts of mathematics, demanded that the stage give an impression of real space and an effect of great depth. Following the pattern of fifteenth century fresco and oil painting, Renaissance stage designers built up two rows of solid, three-dimensional houses. By placing the two rows of diminishing structures closer together at the back and sloping the floor up and the heavens down, they created the effect of a real street of great depth. The houses were not painted flats but real miniature constructions, with cornices and mouldings of wood and plaster, showing a front and a side face to the audience. The spectators were impressed by the fact that the scenery was built out in relief and looked just like a real city scene. One spectator described the setting for *La Calandria* as it was produced in 1513 before the Duke of Urbino as "a very fine city, with streets, palaces, churches, and towers, all in relief, and looking as if

they were real." Serlio insisted that even the porticoes, balconies, and columns be built out in relief. The scenery in the little street scenes of the Teatro Olimpico of Vicenza, which stand to this day, has no canvas at all, but consists of solid construction in wood and plaster.

Not only houses or wings but the other elements of the scene were built out in three dimensions. The sky was cut into sections to allow gods in chariots or clouds full of angels to be let down. These sixteenth century sky-borders were not flat cloth, but were built on curved hoops and had cut-out scalloped edges. Bunches of soft cloth sometimes increased the effect of depth of the clouds. At the back of the scene, following a pattern of fifteenth century painting, small scenes were shown through arches. The sixteenth century producers from Italy to England used actual inner stages to give real depth behind the main scene.

The new theatre, with its main principle of linear perspective and its ideal of sculptured, three-dimensional forms derived from the clear-cut painting of Florence, seemed established as a permanent tradition. The designer-as-architect ruled the theatre. Yet by the middle of the seventeenth century, three-dimensional construction had vanished, and the designer-as-painter inherited the stage.

It was at the back of the scene that the particular function of the painter got its start. The sixteenth century architect had to get both his stage and his auditorium into the great hall or the courtyard of the palace. In order to produce the effect of great distance on a very shallow stage, he introduced at the back of the scene a cloth frame painted with houses to continue the rows of wings actually built. Furthermore, he decreased the depth of each house in succession until the last house became a flat wing, with its details painted on in light and shadow.

In introducing the effects of painting on the stage, designers were only following newer developments in painting. In fact, the theatre was lagging from fifty to a hundred years behind art. If perspective scenery had started before the middle of the fifteenth century, it would have been completely architectural, following a painting tradition devoted to clear representation of space by vanishing lines of linear perspective. But by the beginning of the sixteenth century, when stage perspective began, Leonardo da Vinci was already formulating the principles of aerial perspective, which required that distance be shown in painting not by clear lines but by soft gradation of

color and blurring of outline. Soon Venetians like Titian and Tintoretto abandoned the architectural depth of the earlier Florentines and used tone and shade, particular effects of surface-painting, to give the impression of depth. In the late Renaissance and Baroque painting of El Greco and Rembrandt, aerial perspective completely dominated. Scenery, ever closely related to painting, could not escape the change.

The theatre could not continue half painted surface and half three-dimensional construction. The problem of how to relate the back shutter to the wings led to the development of the theory of stage perspective, and the development of that theory led to the defeat of scenic architecture and the victory of painting. The earlier theorists, such as Serlio, Barbaro, and Vignola (all famous architects), depended on empirical devices for drawing the lines on the stage houses and on the back shutter *in situ* or on a model. The most successful device was to erect a cord from the vanishing point on the back shutter to the eye point where the Duke was to sit. Then vanishing lines could be drawn on both wings and shutter by sighting over the cord or by casting a shadow from a candle. But soon the problem began to intrigue the mathematicians. In 1600, Guido Ubaldo, Marchese del Monte, published a large volume on the mathematics of perspective, with a whole section devoted to the problem of laying out stage scenery. He examined the different devices proposed for particular cases and, a generation before Descartes' work on analytical geometry, worked out in detail a general scheme of coordinate cords by which could be drawn not only the correct houses on the back shutter, but any house or object at any angle on any plane surface whatever on the stage.

When that was possible, the architectural integrity of the scene was gone. The interest in draftsmanship had overcome the interest in construction, and the scene-painter came into his own.

At first the traditional three-dimensional angle wing, with two flat faces, was used, and the draftsman delighted to deny its actual planes and to give the illusion of different planes by painting. Ubaldo worked out a method for drawing on a perspective face—the face toward the center street—two walls that come to a corner. The section of the face below the new corner would be painted as part of the stage floor, and the section above would be cut off or painted as sky. He pointed out that by the same method one might draw whole streets, at any angle, on any face of the scene. Sabbattini in

1638 carried Ubaldo's principle further, and planned all kinds of three-dimensional elements to be painted on the flat surfaces of angle wings. He described methods for drawing windows, arched openings, shop fronts, cornices, steps, tavern signs, balconies, and an entire piazza on single flat faces. He planned a most ingenious balcony to look like a straight unit, although it was drawn on two different faces of an angle wing. When this much could be done by paint, what was the point in building three-dimensional structures?

It was the difficulty of scene changing that drove out the remnants of heavy building—a consideration quite important in our own age. In the early sixteenth century the architect had to erect only one solid setting for the play. Sometimes this would be left in place as a court curiosity for weeks before being wrecked. The settings put up in 1585 in the Teatro Olimpico in Vicenza are standing today. But the love of spectacle and display in the usual court audience demanded a large number of scene changes. Before the end of the century, some productions used more than a dozen changes of scene—a tremendous incentive for simplifying the structure.

Like Gordon Craig, one generation of Renaissance architects experimented with a compromise form that had depth but was easier to move than the regular wing. Three-sided wings or prisms, set to revolve on pivots, were tried singly and in pairs to permit a quick change. They had the classical authority of Vitruvius, and were tried out in Italy, France, Germany, and as far away as Oxford. But as a permanent arrangement they were as precious and unsatisfactory as the movable screens Gordon Craig and his disciples tried to use in our time to achieve a grand architectural quality with easily shifted forms. When the sliding flat wing came into use, the awkward revolving make-shift immediately disappeared and has been heard of since only as a Ziegfeld trick in the Follies.

The flat wing, already tried out in the sixteenth century at the back of the stage, was applied to the whole scene early in the seventeenth century. Recently examined designs at Ferrara show that in the first decade Aleotti, who was to design the Teatro Farnese at Parma, was planning complete scenes of flat wings. Sabbattini, who in many ways was behind the times, makes no mention of them in his treatise on scenery of 1638, but in England, Inigo Jones changed from the Serlian wing to the flat in the 1630's. By the middle of the seventeenth century, the change was complete in all but the most provincial towns. In France, where a shallower form of perspective

had developed, the back shutter, another flat form, was made prominent and sometimes used far downstage. The scene form the Bibienas found when they began designing in the latter part of the seventeenth century, had only the proscenium and sometimes the first house (the return) as solid constructions. All else—wings, borders, backdrops, or drops farther downstage—were light, flat, two-dimensional, easily shifted forms. The painter had triumphed.

Today we do not condemn that triumph. In courtly spectacles and operas, the flat painted scenes achieved even greater effects of splendor and grandeur than the heavy scenes had achieved. The drawings of the Bibienas and their contemporaries show that, in using light painted forms, the Baroque designer had far greater freedom for a personal style than the earlier designer had had with his stage architecture. The flourishing repertory system which lasted for three centuries was made possible by the ease of changing flat wings and shutters in grooves and by the conventionalization of painted settings. In an age that demands real construction, such a producing system, as Miss Le Gallienne discovered a decade ago, can scarcely hope to survive.

Painted perspective scenery went out with the repertory system. When big business methods, toward the end of the nineteenth century, substituted the single long-run company, the architects got their chance. Two big waves of revolution struck the theatre, one after the other. The ideals of the naturalists and those of Appia and Craig seemed directly opposed to each other. Yet both factions were bitter enemies of conventional painted scenery, and both demanded full three-dimensional construction with actual depth. From real doorknobs and balconies to thickness pieces, the Belasco school built all that the stage hands could shift; while the arches, columns, and pylons of the "new stagecraft" reveled in "plastic depth." After the war, the road seemed of so little importance that the few concessions which had been made to the Railway Express Company were no longer necessary. At that time we thought that the theatre would live forever on platforms, ramps, arches, and built-up, honest, three-dimensional forms. We supposed that even managers of opera houses and high school superintendents would wake up or die off and that the specialized scene-painter would pass into history.

But the triumph of architectural scenery has been even shorter in the twentieth century than it was in the sixteenth. Again the new medium, introduced to increase the effect of plastic depth of scenery,

has proceeded to make the architectural form of that scenery unnecessary. In the Renaissance the new medium was scene paint. In our age it is light. Appia's main interest in light was the power it had to give a plastic quality to the actors, the columns, the platforms —the architectural forms of his stage. His followers have so developed his ideas that today we depend more on lighting for our effects than on architectural construction. Once the new elements of the new theatre had been worked out in the solid, we set about simplifying those elements and experimenting with the effects of light on different surfaces. Today, even with our frequent exploitation of other materials, from slash pine to chromium plate, we are almost as dependent on light frames, canvas, and scene paint as the last three centuries have been.

And why not! Painted and simplified forms are lighter, easier to construct, and easier to handle. Even with the elaborate mechanical equipment of some theatres, the physical and financial burden of heavy forms is tremendous. The burden has carried many a good play under. Sometimes the time needed for changes makes an exorbitant demand on the attention of the audience or forces the playwright or producer to forego changes needed in the action. In school and community theatres, the construction and handling of solid pieces is a heavy burden on the student-worker, who sometimes learns more about carpentry than about the theatre.

Certainly for the newer plays that vary from naturalism, and in all but the heaviest, most impressive revivals of old plays, we can carry the conventionalization and simplification of setting even further. Even for many realistic plays, both old and new, the need for depth and thickness is less than it was fifteen years ago. Naturalism is an old story now. Only an occasional play, like *Tobacco Road*, needs a setting that will strike the audience with its freshness, its plastic reality, its absolute freedom from theatricality.

Instead of decrying the insubstantial play of light and shadow and resisting the process of conventionalization, our main need would seem to be to define more clearly the essential requirements of our different types and styles of plays——always leaving room for new styles——and to examine in view of our newer lighting methods the essential forms of back walls, doorways, panels, steps, platforms, and other elements which have already been established as the basic units of our theatre. Like the seventeenth century designers, we have the problem of adapting and conventionalizing elements already

created, in order to make them more flexible and powerful.

To define the shaping of space and the characteristic scenic forms of a new epoch, we need the architect. Once those forms have been established, we can simplify the construction and streamline the elements to a more workable theatrical system. Far more is gained than lost when the painter and electrician inherit the stage.

PSYCHOLOGICAL AND PHYSIOLOGICAL TYPES IN HIGH SCHOOL PLAYS

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General Discussion

THE greatest mystery in the world is that of personality. We judge others by their so-called personalities, we talk of the development of personality, employers consider it, Hollywood exploits it. Psychologists and personnel experts are experimenting to try to measure it. In fact, wherever humanity is found, the question of personality is present—schoolboard meetings, cabinet meetings, bridge club sessions, anywhere!

To define something as intangible as personality is a problem. However, Allport states, "Personality may be defined as the individual's characteristic reactions to social stimuli, and the quality of his adaptation to the social features of his environment.[1] It is then, the total of one's habit system, in the main representing one's dominant life interests, determined primarily by learning. The personality of the individual begins in infancy and "remains the same personality with respect to many major characteristics to the time of death, regardless of the new powers it takes on."[2]

The purpose of this study is to determine the psychological and physiological types as found in high school plays, and presupposes a knowledge of personality with its factors of habits, individual differences, instincts, and emotions. For the purposes of a type classifica-

[1] F. H. Allport, *Social Psychology*, Houghton-Mifflin Company, Boston, 1924, p. 101.

[2] Elwood Murray, *The Speech Personality*, J. P. Lippincott Company, Chicago, Philadelphia, New York, 1937, p. 9.

tion, a man's personality is more than his system of reactions and reaction possibilities in toto as viewed by fellow-members of society. It is more than the sum total of behavior trends manifested in his social adjustments. In addition to these considerations, one must consider the physique, the traits of physical movement, the emotional temperament, the motivating factors in his behavior, and his dominant "psychopathic" or "clinico-descriptive" tendencies.

Personality Variables

Physical Types

One often hears of personality types. This sounds as if we may classify each and every individual in one circumscribed group or another. We do speak of the intellectual type, the emotional type, the adventurous type, the athletic type, the greedy type, and many others. One person may be classified under many types or may fall part way between the extremes in any given trait, but there does seem to be a certain group of fundamental types which are antagonistic to each other in nature and into one or another of which every individual may be placed. There is at least a tendency to increasing integration, that is, to greater consistency, in the normal adult. Thus the phrase "personality type" may be said to refer to a rather definite fixation of the basic functions which, reconditioned, become persistent methods of adjustment to our environment.

The history of theories of physical personalities is a long one. But it was E. Kretschmer[3] who advanced the theory of physical types, which is of the most value in this study, dividing man into pyknic, athletic, asthenic, and dysplastic types. A brief outline will suffice to review his theories.

a. Pyknic: The body build is short and thick-set, with relatively large trunk and short legs, round chest, rounded shoulders, and short hands and feet.

b. Athletic: More proportionate development of trunk and limbs, well-developed bones and muscles, wide shoulders, and large hands and feet.

c. Leptosome (later called asthenic): Small body volume in relation to height. He is tall and slender, with relatively narrow chest, long legs, elongated face, and long, narrow hands and feet.

d. Dysplastic: The dysplastic physique presents some marked abnormality of physical development, disproportion, glandular unbalance, or other defect.

[3] E. Kretschmer, *Physique and Character*, Harcourt, Brace & Co., New York, 1924.

Motility

Motility may be defined, in simple phraseology, as the power of motion. As a basis for character classification, one would immediately ask, how much motion does the character use? Dashiell suggests the following:[4]

(1) Hyperkinetic: The hyperkinetic individual is eternally active. He notices everything in his environment, not missing a thing.

(2) Hypokinetic: The opposite type to the hyperkinetic is the hypokinetic. He is lethargic and sluggish, manifesting inertia toward action of any sort.

(3) Impulsive: In the impulsive individual (who incidentally may also be hyperkinetic) the activity displays itself with great vigor and output of energy.

(4) Inhibited: The inhibited person is one whose conduct is obstructed and limited and frequently blocked by inhibitory processes.

(5) Graceful versus (6) awkward. These last two named are obvious and require no explanation.

Temperament

Coincident with motility is temperament, that individual peculiarity of physical and mental constitution with which we are all blessed, or should I say afflicted. Kretschmer was interested in the relation between physical form and personality. In his cycloid or cyclothymic division we find the chatterbox, the quiet humorists, the enthusiastic person. The cycloid shows personality traits which are of a social, friendly, lively, active, practical, and realistic nature. Incidentally, the pyknic person is usually cycloid.

When one speaks of temperament one thinks of emotions. The leading advocate of a gland theory of emotional types is L. Berman, a biological chemist interested in endocrinology. His classification is the thyroid—hair trigger type; post-pituitary—"fair, fat, and forty"; ante-pituitary — tall, lean, intellectual; thymus — infantile, lovable type; and adrenal—repulsive, energetic, pugnacious, Amazon type.[5] Berman thus ties up to a certain extent the physical types with a temperament or emotional type. His post-pituitary is obviously a pyknic; his ante-pituitary, an asthenic.

The older psychology based temperament on a doctrine of internal secretions. Galen in 150 A.D. divided man into the choleric—strong and rapid activity (irritable), the melancholic—weak and rapid ac-

[4] John Frederick Dashiell, *Fundamentals of Objective Psychology*, Houghton, Mifflin Comany, 1928, pp. 551–552.

[5] Maurice H. Krout, *Major Aspects of Personality*, p. 240.

tivity (sentimentally sad), the sanguine—represents strong and slow activity (warm-blooded), and the phlegmatic—represents weak and slow activity (dull).

In classifying the temperament of a character in a play, the cycloid and schizoid division is a fortunate one. However, Berman's five types and the Galen doctrine based on internal secretions may be employed for a more detailed and exacting analysis.

Motivation

Motivation may be defined as that which incited to motion or action. Thus in analyzing a character one should classify his directions—that is, his lines of interests and sentiments, if any. Included should be the amount of focalization or singleness of purpose.

Extroversion and introversion will indicate whether the character is motivated by objective or subjective factors. Motivation should be considered, then, as to direction of motivity, focalization of motive, extroversion and introversion, and ascendance and submissiveness. As the character analysis outline on page 661 explains briefly each of these points, no other explanation is needed of these well-known factors in human motivation.

Yin and Yang

The Chinese Philosophy as Applied to Dramatic Art.—Basically, "Yin" and "Yang" are the two forces which in the belief of the Chinese, produced the universe and maintain cosmic harmony. The names mean darkness and light, but also refer to heaven and earth, male and female, positive and negative, odd and even—in fact, all the opposites of human comprehension.

However, for the purposes of dramatic art, this philosophy has been adapted for practical purposes. "Yin" personified anything that is appealing, sweet, small, demure, tender, and warm—that is, the utmost in femininity. "Yang" on the other hand, refers to masculinity and describes the direct opposite of the "Yin" with tall, raw-boned, gaunt, severe, harsh, and gruff as the extreme characteristics. Of course, no character would ever display all of these characteristics, but whatever ones he did display would classify him as the characteristics are classified. With this in mind, we can narrow the field further by classifying an actor according to his outward appearance in dress; his actions, including posture, and hand, head, and leg movements; his interior motives, thoughts or aspirations.

This terminology might be suggested. A person of yang outward

appearance may be labeled as "exterior yang," whereas the yin exterior would call for "exterior yin." The interior personality, on the same basis, may be classified as "interior yang" or "interior yin."

Clinico-Descriptive Classification

The clinico-descriptive classification used in the character analysis outline which follows is that suggested by Kahn in his "Psychopathic Personalities."[6] To avoid repetition, no discussion will be made beyond the explanations used in the outline below.

Kahn intended his descriptive classification to be applicable only to psychopathic types. However, it is possible to use his clinical types as suggestive of one or more dominant traits in a character's personality, but not sufficiently dominant so as to suggest a psychopathic personality. After all, the human personality does deviate from the average, and this classification according to outer characteristics which are readily discernible is not without disadvantage for practical purposes.

Character Analysis Outline

From the various classifications of the psychological and physiological types of personality, the Kretschmer theories, Jung's extrovert and introvert psychological types, Kahn's clinico-descriptive classification, the Yin and Yang philosophy, and the various other theories and philosophies, the following outline for character analysis has been compiled.

A. Physical types:
   1. Pyknic—short, stocky, square, thick-set.
   2. Asthenic—lean, lanky, long, narrow chest.
   3. Athletic—well-developed bones and muscles, wide shoulders.
   4. Dysplastic—marked abnormality of physical development (and mixtures thereof).
   5. Size and beauty.

B. Motility:
   1. Hyperkinetic—active, alert.
   2. Impulsive—great vigor of activity.
   3. Inhibited—conduct obstructed by inhibitory processes.
   4. Graceful—ease of action, attitude, and posture.
   5. Awkward—ungraceful in bearing.

C. Temperament:
   1. Cycloid—social, friendly, lively, active, practical.
   2. Schizoid—cold, intellectual, masterful, aloof.

[6] Eugene Kahn, *Psychopathic Personalities*, Yale University Press, New Haven, 1931, p. 17.

3. Thyroid—hair-trigger type.
4. Post-pituitary—"Fair, fat, and forty."
5. Ante-pituitary—tall, lean, intellectual.
6. Thymus—infantile, lovable type.
7. Adrenal—repulsive, energetic, pugnacious, Amazon type.
8. Choleric—strong and rapid activity, irritable.
9. Melancholic—weak and rapid activity—sentimentally sad.
10. Sanguine—strong and slow activity; warm-blooded.
11. Phlegmatic—weak and slow activity; dull.

D. Motivation:
1. Direction—lines of interests and sentiments.
2. Focalization—singleness of purpose.
3. Extroversion—objective factors.
4. Introversion—subjective factors.
5. Ascendance—leader.
6. Submissiveness—follower.

E. Yin and Yang (extremely feminine versus extremely masculine).

F. Clinico-descriptive:
1. Nervous—easily disturbed or agitated.
2. Anxious—troubled in mind.
3. Sensitive—easily affected by outside influences.
4. Compulsive—compelling or tending to compel.
5. Excitable—explosive; quarrelsome.
6. Hyperthymic—eternally gay and busy.
7. Depressive—constantly sad and serious nature.
8. Moody—alternating gaiety and seriousness.
9. Affectively cold—cold, hostile, ruthless.
10. Weak-willed—unstable.
11. Impulsive—lack of resistance to impulses.
12. Hysterical—insincere, untruthful, passion prevails.
13. Fantastic—the dreamer.
14. Crank—one in a rut of thinking.
15. Eccentric—peculiar, perverse, "queer."

Previously it has been stated that a man's personality is his system of reactions and reaction possibilities in toto as viewed by fellow-members of society. It is the sum total of behaviour trends manifested in his social adjustments. In order to consider the entire personality, both physiologically and psychologically, the outline chart as prepared attempts to cover all feasible obvious factors, including physical types, motility, temperament, motivation, the overlapping Yin and Yang philosophy, and the clinico-descriptive classifications which will bring into the study any dominant tendencies of a psychopathic nature which may be utilized in characterization.

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Conclusions from Analysis of High School Plays

The writer has taken six plays which are often given in high schools, and has analyzed each character by the outline given in the foregoing section. The main types of plays used in high school were considered, including "You and I" by Philip Barry, "Your Uncle Dudley" by Lindsay and Robinson, "Growing Pains" by Aurania Rouveral, "Sun-up" by Lulu Vollmer, "Children of the Moon" by Martin Flavin, and "Death Takes a Holiday" by Alberto Casella.

The six plays involved 53 players. These show an even distribution of 18 pyknic, 17 asthenic, and 17 athletic types. Only one dysplastic was found. In each play there seems to be about an even distribution of pyknics, asthenics, and athletics, with hardly any dysplastics.

In glancing through the motility column one sees 34 hyperkinetic characters, 12 who are impulsive as well as hyperkinetic, 3 awkward ones, 12 who are marked distinctly by gracefulness (although all but 3 are *not* awkward), 5 hypokinetics, and 4 inhibited personalities. The active, alert, and vigorous person predominates with 46 characters out of the 53 being of this type. Also, we enjoy seeing graceful people who have ease of action, attitude, and posture, as all but 3 are of this type, with 12 being distinctly graceful in motility. The lethargic and sluggish person is not popular in high school drama, appearing only five times in the plays analyzed.

More variety of temperament is shown than there is variety of motility. One factor involved in this is that one character may display several outstanding characteristics of temperament. Listed in the order of dominance, they are: 39 cycloids, 9 sanguines, 7 schizoids, 6 cholerics, 5 ante-pituitaries, 4 phlegmatics, 4 post-pituitaries, 3 thymuses, and two each of the adrenals, the melancholics, and the thyroids.

The cycloid temperament with its social, friendly, lively, active, and practical characteristics seems to dominate most of the plays. The unpleasant temperaments are distributed, with one or two to be found in each play.

Ambiverts, the more normal group of individuals, out-number the extroverts and introverts. The totals are 29 ambiverts, 18 extroverts, and only 6 who are dominantly introverts. Marked characteristics of ascendance were found in 10 characters, with only 4 definitely submissive.

The preferences in Yin and Yang are interesting. The person-

ality with a Yang exterior and a Yin interior was found 19 times among the male characters and only 4 times among the women. On the other hand, 13 women were listed as Yin both inside and out, with only three men in this category. Yang exterior and interior was found in 8 men and 5 women, while only 1 woman had a Yin exterior and a Yang interior. The preferred type for men seems to be the man with a masculine and strong exterior who has a soft heart, whereas for women the sweet and feminine outward and inward appearance is most commonly found.

The widest range of variables is to be found in the clinico-descriptive classifications. The anxious and the compulsive ranked highest with nine each, followed by the hyperthymic at eight, the sensitive at seven, and the moody at six. The nervous and the impulsive numbered five each, with the depressive, the affectively cold, and the eccentric being listed four times, the fantastic at three, the crank at two, and the weak-willed and hysterical at one completes the list. Thus each character has one or more clinico-descriptive traits which differentiates him from the other characters in the play. The variety of these is surprising, involving a relatively even distribution among the 15 different ones listed.

The following conclusions may be noted:

(1) In physical types there is:
  (a) An even distribution of pyknics, asthenics, and athletic types.
  (b) An almost total absence of dysplastics.
  (c) A variety of types introduced in each play.

(2) As for motility:
  (a) There is a preponderance of hyperkinetic characters.
  (b) Graceful characters are preferred.
  (c) The lethargic and sluggish person is seldom used.

(3) More variety of temperament is revealed:
  (a) Cycloids are most common, as 74% of the characters studied were of this type.
  (b) Each play has one or more characters of unpleasant temperament.

(4) The study of motivation showed that:
  (a) Ambiverts are more common than either extreme extroverts or extreme introverts.
  (b) Extroverts appear 18 times out of the 53 characters, whereas introverts appear only 6 times.

(5) Yin and Yang revealed that among stage characters:
  (a) More men are combination of Yang exterior and Yin interior than any other type.
  (b) More women are Yin both outside and in than any other grouping.

(c) Extremely Yin men are not used except in extreme cases for comedy purposes.
(d) Yang women are employed for negative female characters.

(6) It is apparent that each character has some outstanding psychopathic trait which is an integral part of his character and determines much of his "mental acting."

The character analysis outline suggests that in character interpretation a player should perhaps be cast as to physical type, and then create the outstanding characteristics of motility, temperament, motivation, Yinness and Yangness, and psychopathic tendencies. By concentrating on these, a more clear-cut and complete character should develop. A play is more interesting if a variety of physical types is included, with a preponderance of hyperkinetic characters cycloid temperaments, and ambiverts. Yang men and Yin women are preferred, and each character should have one or more clinico-descriptive traits to differentiate him from the other characters in the play.

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A TEST OF PITCH DISCRIMINATION

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THE material presented here is the result of a study made during the second semester of the year 1937–1938 to determine the value of a new type of test of pitch discrimination.

Since Seashore records for pitch discrimination tests are now out of production, it has been found advisable to prosecute the study here reported in order to find and perfect a new technique in testing

pitch discrimination ability, with the purpose of establishing norms for such a test later. The experimenter, using apparatus set up by Dr. Robert West of the University of Wisconsin, tried to arrange the differentials in their most logical and practical sequence, to provide for individual variation in discrimination, to discover a technique that could be generally used in testing, and to determine the value of this new type of test in pitch discrimination.

The subjects of these experiments were members of the student body of the University of Wisconsin and members of the general Speech classes at Wisconsin High School. They represented the average high school and college students, and were not selective groups, except in one test. Most of them had had the musical training that a normal individual would have in the grade schools and high schools of this country. There were no professional musicians among the groups, unless we consider members of the first regimental band of the University of Wisconsin as such.

The tones were produced by a set of tuning forks, standard A—435 dv.—and variations from standard A of 17, 12, 8, 5, 3, 2, 1, and .5 dv. above it. The standard fork was used throughout the test, with the others being used to provide the various differentials. The tuning forks were set in clamps, each fork being wound with tape to insulate it. The clamps which held the forks were arranged on a swinging center, so that the forks could be moved toward and away from the pick-ups which were placed on either side. The pick-ups, made by removing the covers and diaphragms from regular magnetic headphones, were clamped on stands which could be set in any desired position. The pick-ups were connected by leads to the amplifier, a six-tube Webster amplifier, Type HG417A, 110 volts, 60 cycles, equipped with a tone control that is capable of eliminating high frequencies, so that any clang tone vibration of the forks would be minimized. The tones thus amplified were sounded through a Jensen PM speaker which could be set up before a group of any size. The operator and apparatus were concealed from the subjects.

The tuning forks were placed in position in the clamps provided to hold them, and were so arranged that each approached the pick-up from the same angle, with the flat side of the prong of the fork parallel with the magnet bars of the headphone. The forks were set in vibration by striking them with a mallet constructed from a piano hammer. The order of striking them was always the same; no matter which fork was to be sounded first, the fork on the right was set

into vibration before the one on the left. This was a matter of convenience for the operator. After the two forks were vibrating, one of them was moved slowly and steadily toward the pick-up until the tone sounded from the loudspeaker with sufficient volume to be heard easily by the group. The volume was not controlled mechanically, but was checked by the operator. If the subjects and operator were not in the same room, headphones were used to check the volume; otherwise, the experimenter listened with the subjects and controlled the volume to keep all tones in a given series equal in intensity. The tone was sounded for about two seconds, then the fork was moved away from the pick-up on one side and toward the other. There was a pause of about two seconds between the tones. Each pair of tones was sounded three times, then there was a pause while the forks were struck again. After a pair of forks had been used for five decisions, the variable one was removed and another substituted for it. This exchange required about one-half minute. Figure 1 is a diagram of the apparatus.

Oral instructions were given to the group before the test started, and two or three trials made, to which the group was to respond orally to indicate how the second tone differed from the first.

The technique finally settled upon and used was as follows: With two tuning forks, one standard A, and one .5 dv. above that, a pair of tones was sounded three times, ending with either standard A or the differential, according to a previously determined schedule. The subject was asked to decide whether the second tone was higher, lower, or the same as the first, and to indicate his decision by marking out the H, L, or S on a mimeographed sheet provided for the test. Then four other sets of three pairs of tones were presented, making a total of five decisions at a differential of .5 dv. The same procedure was followed at the other differentials, taking them in increasing range—.5, 1, 2, 3, 5, 8, 12, and 17 dv. The instructions given before the tests were as follows: "You will hear a series of six tones, that is, a pair of tones three times. The first time you hear the pair of tones, try to determine whether or not the second differs from the first. The second time you hear them, decide whether the second, if it differs from the first, is higher or lower. The third time you hear the pair of tones, verify your previous decisions and then record by placing an X through the capital H under 1A if the second tone is higher than the first, through the L if it is lower, or through the S if it is the same."

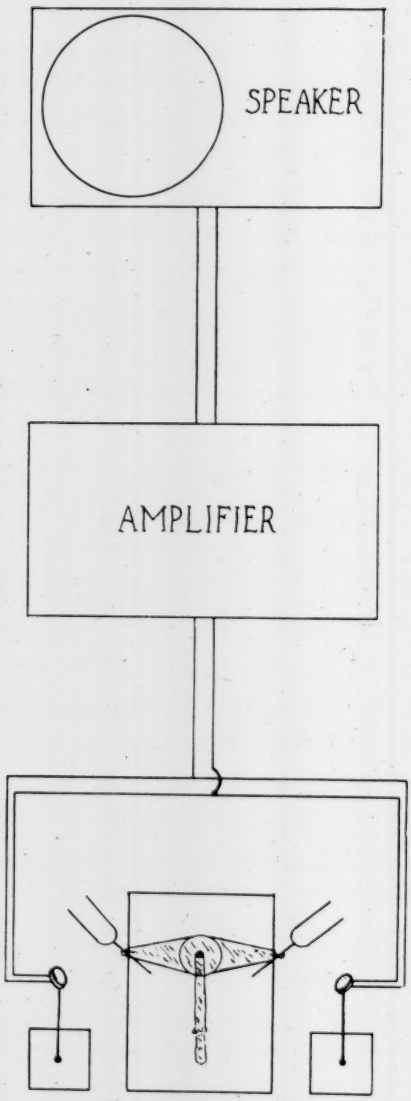

FIGURE 1

Group	*Number*
Speech 1 class	110
Speech 7 class—9:00 section	24
Speech 7 class—10:00 section	31
University regimental band	52
High school Speech class—8:00	34
High school Speech class—9:00	32
Music Appreciation class	354
	637

The advantages of the technique described over the test it is intended to replace are: first, that it tends to cut down the element of chance by introducing the possibility of a third decision, that of "Same;" second, that it presents the most difficult differentials before fatigue sets in and the easier differentials at the last; third, that it presents a pure tone, not distorted by the sympathetic vibrations of a mechanical resonator; fourth, that the tone produced is more purely periodic since it is generated by the vibrations of the surface of the prong of the fork and can contain none of the clang tones that may result from vibrations of the shank of the fork or of its mountings; fifth, that it can be presented many times without the deterioration that comes when a record is played over and over; and sixth, that it provides an opportunity for more careful consideration of the decision by repeating the pairs of tones.

Let us consider in more detail each of the advantages just enumerated.

After the tests had been administered and the checking done, computations were made, showing the percentage of correct answers at each differential for each group. The percentage of correct responses on a test requiring a decision of "higher" or "lower" only was much greater than that of tests in which a third decision was introduced. Where only two possible choices were to be made, 50% of the answers would, by chance, be correct. When the choice of "same" was added, the element of chance dropped to 33.3%. Although in a large group, the use of a third choice may not cause so great a difference, in testing one individual it makes the test more fair.

The element of fatigue was also an important consideration. In preliminary tests, various sequences of differentials were used in an effort to determine the best order of presentation. The sequence from .5 to 17 dv. used in the final form of the test procured the smoothest curve of percentages of correct answers. In other words, the sequence used in the test was the result of consideration of the fact that the ear might tire during the period of listening. Since the best

possible score was desired, an attempt was made to minimize fatigue. To overcome the criticism that it was hard for the subjects to hear the .5 dv. differential, which was presented first, and that this made the test unfair, the differential of 17 dv. was used in the trials made by the group before the test actually began in order that the difference between the tones might be clearly heard.

The method of amplification used in the test reported here seemed satisfactory, for it presented the tones as they were sounded by the tuning forks without any distortion from a resonator. Seashore, making his suggestions for testing pitch discrimination, stressed the necessity for presenting a pure tone, stating, "We recommend that the test be made with the purest tone available. As far as we know now, this is best produced by an unmounted tuning fork reenforced and purified by means of a selective resonator."[1] The vibrations of the forks used in the test here reported were picked up by the converted headphones and amplified in a pure form, with no addition of overtones, no individual peculiarity of timbre, and no noise such as might be introduced by recording the tones.

The test used in this experiment is a simple one to present. The experimenter is able, with a little practice, to control the volume of the tones by controlling the distance of the vibrating fork from the pick-up, keeping the two tones in each pair similar in volume, even though there may be a variation in volume between pairs. The tones should be sounded with just enough intensity so that they can be distinctly heard without effort.

The subject is made to feel at ease while taking the test by being assured at the first that each pair of tones will be presented three times. He is urged to consider his decision carefully and to check his decision as the tones are sounded the third time.

Once the most satisfactory technique in presenting the test was established, the percentage of correct answers for each differential became fairly consistent. A list of these percentages (Table 1) shows that the range of the percentage of correct responses is not great, except in the differential of .5 and 5 dv. A compilation of all the scores from the tests in which this method of testing was used is shown in Figure 2. Here we may see the average percentage of correct answers at each differential from the 637 subjects tested. The percentage of correct answers increased with the differential. Assuming that 33.3% of the answers were correct by chance, we

[1] Seashore, *Measurement of Pitch Discrimination*, page 27.

may say that 3.88% of the answers showed discrimination between tones that were one-half vibration apart.

A test of pitch discrimination may be used not only in the music school, the public school and the psychological laboratory, but in the speech clinic as well.

The music teacher should know the ability of his students in the discrimination of pitch in order that he may be in a position to guide the individual in his choice of instrument, to evaluate the possibility of success for the student in a musical career, and to recommend the continuation of musical study or pursuit of some other art instead.

In the public schools, it is important that the child's ability to distinguish between tones with similar pitch be tested to determine membership in musical organizations, to aid in recommendations for further study, and to serve in classifying the voices in music groups.

A test of pitch discrimination may serve as one of a series of tests of general intelligence, in that it tests a particular ability. Thus it may be of value in the psychological laboratory.

It is in the speech clinic that the use of a test of pitch discrimination ability may seem of doubtful value. Since it presents tones with such small differentials, one may not see how it could serve in diagnosing speech problems. Such a test, however, does have a definite place in determining the etiology and prognosis of such difficulties as monotony of voice pitch. If the individual is able to distinguish between tones whose differential is 3 dv. or less, we may say that his pitch discrimination lies within normal limits, and that the cause of his disorder should be sought elsewhere. If his threshold of discrimination is 17 dv. or more, we may say that poor pitch discrimination may be responsible for lack of variation in voice pitch. So the test of pitch discriminaton is of aid in making differential diagnosis in such cases.

If, in therapy, the clinician desires to change the pitch level of a voice, he will find his work is easier if the patient has good pitch discrimination, for he can help himself if he can hear himself as his voice pitch changes.

This study is not a complete review of the problems involved in working out a new test of pitch discrimination to replace that used by Seashore. It has only tried to show that such a test has value and to suggest a technique of administering it. There remain many other questions which should be the subjects of further study. Norms should be established for the test, based on a large number of subjects. A computation of the substitutions—such as high for same,

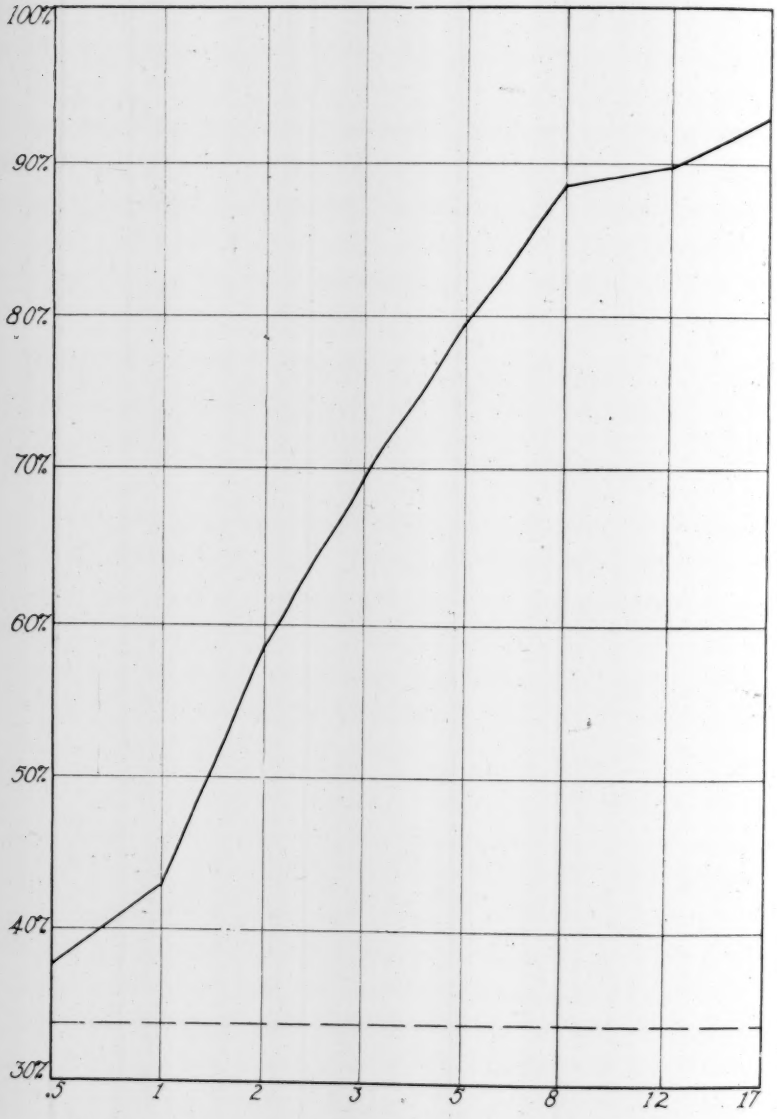

FIGURE 2

TABLE I

	At .5 dv.	At 1 dv.	At 2 dv.	At 3 dv.
Test 1	45.45	39.09	53.09	71.27
2	36.75	44.3	64.3	60.
3	32.3	36.	56.4	71.8
4	49.7	47.47	64.24	79.62
5	27.8	45.2	60.7	72.5
6	31.2	45.7	63.8	66.7
7	36.94	39.77	54.85	64.57
	260.14	297.53	407.38	486.46
Average	37.16	42.79	58.19	69.49

	At 5 dv.	At 8 dv.	At 12 dv.	At 17 dv.
	64.36	87.27	89.09	92.72
	64.3	79.8	84.8	90.8
	81.9	97.4	95.6	90.8
	92.7	94.24	93.1	98.1
	85.3	86.3	91.7	95.2
	87.5	87.5	86.9	91.5
	80.79	86.55	88.07	90.84
	556.85	619.06	629.26	649.96
Average	79.55	88.43	89.89	92.85

Percentage of correct answers at each differential. The averages of these correct answers are shown in the graph in Figure 2.

or same for low—should be made to show the general trend in hearing differences in tones. There is a definite need for further investigation of the effect of practice on pitch discrimination ability, using a larger number of subjects than have heretofore been tested. The tests should be adapted for use in the lower grades, with a motivation which would serve to stimulate the interest of younger children. It would also be of interest for us to find pitch discrimination ability at levels other than standard A and its variations. All these problems remain to be solved, or at least investigated, by those who are interested in the use of this test of pitch discrimination.

Conclusions

1. The test worked out for this study is an efficient measure of pitch discrimination ability.

2. Electronic amplification of the tuning fork vibrations is more satisfactory in that it reproduces the tone more accurately and directly.

3. The use of three possible answers—higher, lower, and same—tends to make the scores on the test more significant.

4. The average individual tested in this study has a discrimination threshold of 2.51 dv.

THE FORUM

A NEW CURRICULUM COMMISSION

Editor of THE QUARTERLY JOURNAL OF SPEECH:

A conference of delegates of ten national organizations of classroom teachers, representing nearly all of the major areas of the elementary and secondary school curriculum, was held in Detroit on February 20, 1939. The meeting had been called by invitation of the Committee on the Place of English in American Education of the National Council of Teachers of English, with the approval of the Executive Committee and the Board of Directors, to consider ways in which teachers of the special subjects can cooperate in the planning of the curriculum in general education. Professor Harry G. Barnes, of the Department of Speech of the State University of Iowa represented the National Association of Teachers of Speech.

Present also at the conference were delegates from the American Association of Teachers of Journalism, the American Association of Teachers of French, the American Association of Teachers of German, the American Home Economics Association, the Central Association of Science and Mathematics, the Music Educators National Conference, the National Council of Teachers of English, the National Council of Teachers of Mathematics, and the National Federation of Modern Language Teachers. The representative of the National Council for the Social Studies was unable to attend because of illness.

It was the unanimous judgment of the delegates that teachers of the various school subjects should undertake a joint study of the curriculum in general education in order to determine (a) ways in which the special subjects can contribute to a modern program in general education, and (b) ways in which teachers in the various areas can cooperate in building a curriculum based upon the needs of the learner and the demands of a democratic society.

In order to carry forward this study the conference decided to organize as the National Commission on Cooperative Curriculum Planning. The objectives of the new commission are twofold: (a) to develop techniques for cooperation among representatives of all

the subject fields in the planning of the curriculum, and (b) to construct an illustrative curriculum, consisting wherever possible of units actually developed by cooperative effort of subject teachers, and exemplifying the contributions of the special "disciplines" to a modern program in general education.

Organizations not now represented will be invited to participate, and technical assistance will be sought from curriculum experts. Organizations in the field of general education will be invited to delegate representatives who will serve as advisory members of the Commission.

Dr. John J. De Boer, of the National Council of Teachers of English, was elected chairman of the Commission, and Miss Lilly Lindquist, of the National Federation of Modern Language Teachers, was elected Secretary-Treasurer.

THE 1939 CONVENTION

To the Members of the Association:

The Chicago meeting of the National Association of Teachers of Speech will be held at the Stevens Hotel on Wednesday, Thursday and Friday, December 27, 28 and 29, 1939. For three days teachers of speech from every quarter, and representing every level of instruction and every field of interest, will confer and will strengthen the individual and united professional purposes.

The underlying issue for the convention will be, "What is the function and the program of Speech in view of present day political-social change?" Each aspect of the field,—phonetics, interpretation, dramatic arts, public speaking, discussion, debate, radio speaking, teacher training, high school curriculum, speech fundamentals, speech correction, oral interpretation, rhetoric, elementary, junior high and senior high speech programs, tests and measurements, junior college, —will have programs.

Two general sessions of the Association, as well as a joint session with the American Educational Theater Association, and a similar session with the American Speech Correction Association, will be given in addition to some twenty-five sectional programs.

The following chairmen of sectional programs are securing outstanding speakers and discussion leaders for their respective programs: Oral Interpretation, Professor Sara Lowrey, Baylor University; Debate and Creative Speaking, Orville Hitchcock, Akron University; High School Forensics, Bower Aly, University of Mis-

souri; Radio Speaking, Henry L. Ewbank, University of Wisconsin; High School Curriculum, Franklin H. Knower, University of Iowa; Speech Fundamentals, G. E. Densmore, University of Michigan; Programs of the American Speech Correction Association, Herbert Koepp-Baker, Pennsylvania State College; History and Criticism of American Public Speaking, Horace Rahskopf, University of Washington; Rhetoric, Donald Bryant, Washington University (St. Louis); Elementary and Junior High Schools, Dr. Letitia Raubicheck, New York City Board of Education; Tests and Measurements, Alan H. Monroe, Purdue University; Voice Science, Giles W. Gray, Louisiana State University; Phonetics, Joseph Smith, University of Utah; Junior Colleges, Raymond P. Kroggell, State Department of Education, Missouri; Discussion, J. H. McBurney, Northwestern University; Adult Education, A. B. Williamson, New York University; Teacher Training, Dr. Magdalene Kramer, Teachers College, Columbia University; Visual Education, Orville C. Miller, Vanderbilt University; and Programs of the American Educational Theater Association, Lee Norvelle, Indiana University.

The following is a preliminary schedule of the program:

PROGRAM

NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

STEVENS HOTEL, CHICAGO, DECEMBER 26, 27, 28, AND 29, 1939

TUESDAY, DECEMBER 26

PRECONVENTION EXECUTIVE SESSION

8:00 A.M. Joint Committee of N. A. T. S. and N. U. E. A. (Committee on Debate Materials). Private Dining Room 11.

2:15 P.M. Joint Committee of N. A. T. S. and N. U. E. A. Private Dining Room 11.

7:00 P.M. Meeting of Executive Council, N. A. T. S. Private Dining Room 1.

7:15 P.M. Joint Committee of N. A. T. S. and N. U. E. A. Private Dining Room 11.

WEDNESDAY, DECEMBER 27

8:00 A.M. Registration begins. Antique Lounge.

9:00 A.M. General Session. Grand Ball Room.

9:30 A.M. Reports of standing and special committees and election of nominating committee. Grand Ball Room.

10:00 A.M. General Session. (Addresses by Representatives of A. E. T. A., A. S. C. A., and N. A. T. S.)

2:00 P.M. Oral Interpretation. Grand Ball Room.

2:00 P.M. Discussion. West Ball Room.

2:00 P.M. Phonetics. North Assembly Room.

2:00 P.M. Speech in Secondary Schools. Lower Tower Ball Room.
4:00 P.M. Elementary School Demonstration. Rooms 421-a and 430-A.
5:00 P.M. Reception. Grand Ball Room.
8:00 P.M. Demonstration Debate. West Ball Room.

THURSDAY, DECEMBER 28

9:00 A.M. General Session. Grand Ball Room.
10:00 A.M. Fundamentals of Speech. Grand Ball Room.
10:00 A.M. Rhetoric. West Ball Room.
10:00 A.M. Voice Science. North Assembly Room.
10:00 A.M. Elementary and Junior High Schools. Lower Tower Ball Room.
12:30 P.M. Association Luncheon.
2:30 P.M. Teacher Training. Grand Ball Room.
2:30 P.M. Radio. West Ball Room.
2:30 P.M. Tests and Measurements. North Assembly Room.
2:30 P.M. History and Criticism of American Public Speaking. Lower Tower Ball Room.

FRIDAY, DECEMBER 29

9:00 A.M. Joint Session, American Educational Theatre Association. Grand Ball Room.
10:00 A.M. Visual Education. West Ball Room.
10:00 A.M. Elementary and Junior High Schools. Lower Tower Ball Room.
10:00 A.M. Forensics. North Assembly Room.
2:00 P.M. Oral Interpretation. Lower Tower Ball Room.
2:00 P.M. Public Speaking. West Ball Room.
2:00 P.M. Junior Colleges. North Assembly Room.
2:00 P.M. Adult Education. Grand Ball Room.
2:00 P.M. Speech Correction. South Ball Room.
3:00 P.M. Executive Council. Private Dining Room 1.

More than 100 papers, reports, and panel talks will be presented at the various sectional meetings.

The program committee calls attention also to the general reception scheduled for five o'clock on Wednesday, the Association luncheon on Thursday at twelve o'clock, and the special debate demonstration, the elementary schools demonstration, and the interpretative reading program.

A. CRAIG BAIRD, *President*,
National Association of Teachers of Speech.

NEW BOOKS

Plain English: A book for those who seek a more intimate acquaintance with their own language. By WILLIAM FREEMAN. Edited for American readers by BLANCHE COLTON WILLIAMS. New York: Appleton-Century, 1939; pp. xiv + 189. $1.50.

According to the jacket, Mr. Freeman, a Free-lance in journalism, "has been responsible for nearly three thousand articles, poems, short stories and serials," and has interested himself in politics. He has now turned his hand to the English language, because he is convinced "that there is no book which specifically tells [people interested in their mother tongue] the things they want to know about that language," and that English "may be made the subject-matter of a book which is exciting and amusing," not learned and stodgy. In 159 pages he has dealt with "Words," "—And how to use them," and "Poetry, prose and figures of speech," as well as a short general survey at the beginning. There are also specimens of English and an index. The treatment is not quite exciting and amusing; it is frivolous.

There is no need for an ever so slight book on language to be so frequently wrong. Among some half dozen inaccuracies on p. 9 is the statement that Norse is "from Icelandic." On p. 29, in a list of prefixes: "*Cum-* (L); *com-* and variations (Fr.)"; *cum-* is not an English prefix, and *com-* and variations are Latin, not French. On p. 39 a misquotation from Wilson is dated 1580 instead of 1560 (or 1553?). On p. 77: "Until near the end of the eighteenth century, *all* nouns were written with initial capital letters." On p. 131 Aldus Manutius systematized punctuation in 1585, whereas on p. 21 he died in 1515. Of course a majority of the statements in the book are correct, but the ratio of wrong to right is inexcusably high. On p. 16, six of the seven significant quantitative statements on the phonetic inadequacy of our alphabet are wrong.

It is a question whether it is the author or the printer who is responsible for including *they* and *hers* in the list of possessive adjectives, p. 113. It was probably the printer who was unsystematic about format, e.g., MOODS, with a space, for one heading and **Voices,** without a space, three pages farther on, and who so far ignored the author's injunction, "Never write part of a long word on one page and carry the remainder to the next," as to do that with more than a dozen three- or more-syllable words.

The following paragraph on p. 105 is a not unfair representative of the style:

"The Adjective, of all parts of speech, is the most recklessly overworked. The half-educated writer uses far, far too many, and uses them far, far too casually: like the small girl who systematically arrived late at church, he feels he is 'cweatin' a thenthation.'"

The American editor has apparently done little or nothing more than to insert a few clarifying or adapting paragraphs here and there, clean-cut and to the point.

LEE S. HULTZÉN, *University of California at Los Angeles.*

The Reading Chorus. By HELEN GERTRUDE HICKS. New York: Noble and Noble, 1939; pp. 184. $1.95.

Miss Hicks set herself the difficult task of choosing poems equally suitable for group interpretation by school children (girls or mixed) as well as adults. The resulting collection comprises twenty-seven well-chosen popular items, all by modern poets with the exception of two extracts from Lewis Carroll, Psalms 24 and 46, and a couple of traditional ballads (from Carl Sandburg's *American Sandbag*). Miss Hicks has "orchestrated" each piece and added her interpretative directions. The introduction is adequate, and rightly links group and individual verse speaking (see p. 11).

Yet I think it unfortunate that Miss Hicks places the enjoyment of literature third in her justification, and stresses such baits as speech-training, educational psychology or history (pp. 3–5) as major values to be gained from choral speaking.

Messrs. Noble and Noble are to be congratulated on a well-designed, almost lavishly-produced, book. It is a delight to handle, and should give adult groups especially pleasure and profit.

RUSSELL HOPE ROBBINS, *Liverpool University.*

Verbal Influences on Children's Behavior. By MARGUERITE WILKER JOHNSON. Ann Arbor: University of Michigan Press, 1939; pp. ix + 191. $1.50.

This monograph in the University of Michigan series in Education is a detailed statistical study and interpretation of 75 experimental situations designed to provide evidence "on the relationship of behavior in children and the verbal requests and prohibitions of adults." The situations were grouped into seven series and were directed by four adults over a period of three school years. 84 children, ranging in age from 2½ to 8½ years, acted as subjects.

The presentation is so detailed that only a brief statement of the findings can be given here. The data are presented in 74 tables, each of which is reviewed and interpreted. The summary and conclusions of the entire study comprise five closely packed pages. Their general trend is seen in the concluding paragraphs:

"Older children with higher mental ages, freer from behavior difficulties, responded more frequently to verbal influences with less voluntary commenting than younger children with lower mental ages and more behavior problems. These findings on individual differences were true for both the more and the less positive types of direction.

"In general, greater specific and general compliance resulted in the experimentation with the more positive, specific, simple, direct, pleasant, hopeful, approving, and unhurried requests and prohibitions than with the more general, verbose, choice, depriving, disapproving, hurried, negative, threatening, scolding requests and prohibitions."

In a Foreword, Dr. Willard C. Olson, director of the study, draws attention to its significance as a contribution to the growing body of technique of

human relations and its possible application for the direction of learning and for human management. Of its practical value in the pedagogical field, he says: "Experience with a large number of teachers who have consciously attempted to improve their methods of language control and their expressed belief in the improvement of their practice with such study indicates a possible direction for further systematic investigations."

Throughout the study primary, if not the whole, consideration, is given to the form and verbal content of the instructions. A variable, which is given scarcely any mention, is the emotional factor or factors inherent in the speaking voice and muscle tensions of the persons giving the directions and in the background which motivates the behavior of the individual child. A controlled study of such factors might also provide a valuable line for further research.

FREDERICK W. BROWN, *Garden City, New York.*

Edmund Burke and His Kinsmen. A study of the statesman's financial integrity and private relationships. By DIXON WECTER. Boulder, Colorado: University of Colorado Studies. Series B. Studies in the Humanities. Vol. I, No. 1, 1939. pp. 113. $1.00.

For many years the most vexing problem in Burke's biography has been the tangled thread of his financial affairs. How did he buy Beaconsfield? What, if any, connection did he have with the peculation of his close relatives and friends? Were his public utterances influenced by secretive monetary transactions? To date Burke's biographers have been faced by circumstantial evidence which made it impossible for them to find satisfactory answers to these questions.

Dr. Wecter undertook a laborious, and fortunately a successful, search for documentary evidence which would provide a final answer to the questions regarding Burke's integrity. He discovered "much evidence" indicating Burke's "naïve and nebulous ideas about money, his gullibility respecting human nature, and his zeal to oblige kinsmen and friends whenever the political power was vouchsafed to him." This "gullibility" led him to champion the East India Company while his kinsmen were speculating in its stock, and to attack the company after they had withdrawn from it. It also led him to return a friend, John Powell, to office after he had been dismissed with a shortage of £70,000 in his accounts. It permitted him to borrow indirectly £6,000 from Lord Verney, and later refuse to pay the loan. It made him "a dupe," but since his gullibility was real and not assumed, it saved him from actual dishonesty. It blinded him to the faults of his friends, as well as to the virtues of his enemies.

Beaconsfield, it appears, cost £21,000, of which he paid £11,000 and raised the remainder with a mortgage on the estate. The cash was secured by loans, by an inheritance of £1,500 from Burke's father, and from the "common purse" which Burke maintained with his speculating relatives. The tangled threads are traced by Wecter in too great complexity to be all unravelled here. This book ought to be in the hands of every student of Burke.

ROBERT T. OLIVER, *Bucknell University.*

Phonetic Readings in American Speech. By JAMES F. BENDER and VICTOR A. FIELDS. New York: Pitman Publishing Corp.; pp. 69. $.85.

At first promising as another textbook directed against the still common unsound ideas about pronunciation, this little publication demands detailed

criticism as an object lesson for textbook writers who would make execution comparable to promise.

The authors intend the book, they say in the introduction, to serve as an ear training guide in the teaching of the pronunciation of American English, with Webster's *New International Dictionary* (ed. 2) as authority. The first of the book's three parts contains a reference chart to IPA phonetic symbols together with some useful detachable transcription exercises.

Part two contains sixty-one transcriptions by American teachers and scholars (all "proof read by their contributors"). Such a presentation is highly laudable as revealing accepted variations in pronunciation throughout the country, but the inexperienced teacher is likely to be confused by the obvious inadequacies in the use of the phonetic alphabet. Selection 2 has [hwu] for "who." Selection 36 has [dɪstæns] for "distance;" and 56 has both [hjumæn] for "human" and [ækʌmpæniz] for "accompanies," pronunciations actually used by no one in his right mind. A distressing unawareness of the nature of the unstressed vowel in English is revealed in selections 8, with [sɪmtʌmz ʌv] for "symptoms of," 32, with [ʌ] for the unstressed article "a" and with numerous similar inaccuracies, 49, with [zɛlʌs] for "zealous," and 56, with [ʌv] for the unstressed "of." Might not such selections have been omitted?

But it is the third part, consisting of "correct phonetic transcriptions of words frequently mispronounced," that lays the authors wide open to attack, and that by their own standards. I pass over the question of how "frequently" such words as *tenebrous* or *sideral* (accounted "rare" in Webster's) are mispronounced, and turn to the pronunciation. "All pronunciations," the reader is told, "are from Webster's *New International Dictionary*, Second Edition." The authors have transcribed the Webster diacritics into phonetic symbols, but the careless and unscholarly use of Webster renders this part of the book not only worthless but even dangerous as a teaching guide.

Condemnation should not be made in generalizations. Downright errors of transcription appear in the following words: *breadth* [bretθ] for W [brɛdθ]; *garish* and *nefarious*, with [a] for W â = [ɛ] (but the authors transcribe W â in *variant*, *varied*, and *variegated* as [eɪ], and in *parent* as [ɛ]); *nonchalance*, with [æ] for W ă = [ə] (similarly in *piquant* and *reconnaissance*); *opposite* and *orchid*, with [ə] for W [ɪ]; *overt*', with misplaced accent; *portray*, with [ɔ] for W [o]; *preparatory*, with [ɛ] for W [æ]; *pretense* listed as an adjective but in Webster only as a noun; *ratiocinate*, with [a] for the third syllable instead of W [ɑ]; *ribald*, with [i] for W [ɪ]; *saga*, with [a] for W [eɪ] or W [æ]; *salutary*, with wrong syllabic division after *sa-*; *spheroid*, with [ɛ] for W [i] or [ɪ]; *syringe*, wrongly accented on second syllable; *Terpsichore*, wrongly accented on third syllable; *toward*, with [ɔ] for W [o]; *vizier* as [vi'zɑ] instead of W [vɪ'zir] or W ['viz jər].

Many words are starred, the asterisk indicating "that there is more than one acceptable pronunciation but the first only is given here." The implication is certainly that all other words listed have only one pronunciation given in Webster's, but of thirty-eight words this implication is untrue. Alternate accentuation is accepted by Webster's for the following unstarred words: *advertisement*, *Himalaya*, *mustache*, *obdurate*, *obligatory*, *Philistine*, *placard*, *Pompeii*, *prestige*, *pretense*, *psychiatry*, *pyrites*, *recluse*, *recourse*, and *trousseau*; but the student is led to believe that if he uses any of these he is wrong.

The authors mislead the users of the book by failing to recognize the valid alternates given by Webster's also for *aunt, creek, gratis, herbage, mustache, neither, obeissance, pomegranate, prestige, primarily, processes, pronunciation, pumpkin, rabies, sabotage, satyr, simultaneous, sinecure, siren, squalor, tremor, usage, vaudeville, version* of which alternates two, those for *primarily* and *satyr,* are actually Webster's first choice.

Finally, besides these errors and omissions, there are many words concerning the phonetic transcription of which the most charitable comment is that the authors have preferred simplicity to accuracy. The words involve the transcription of the W ū, ę before r, a, *a,* and oo. Webster's prefatory "Guide to Pronunciation" clearly states that these symbols are relative and not absolute. The authors' arbitrary phonetic interpretation of W ū by [ju], for example, gives the teacher without sound linguistic background the opportunity to insist that the student who says [duplikeit] is thereby speaking incorrectly. Words thus unscientifically limited to one extreme of an acceptable range of variations are *aunt, bituminous, dew, draught, duc, duel, duke, dupe, duplicate, durable, duty, abusive, enthusiasm, forehead, fortuitous, hoof, illusory, indissoluble, inherent, nuance, nuisance, numeral, produce, pseudonym, pursue,* and *root.* (But the authors, strangely enough, interpret the W ū as [u] in *lugubrious, pharmaceutics, prelude, resume, and simulate!* A similar inconsistency occurs in *madras,* with the W a interpreted as [æ], although elsewhere it appears as the IPA [a]). Clearly the statement that this list of correct pronunciations represents Webster's must be taken with most unscientific latitude.

It should further be pointed out that the authors neglect to inform the reader that Webster's pronunciations represent a highly formal variety of platform speech and not at all the conversational norm.

In its present form, then, this book is not to be recommended for teachers or for students. Revised, it could be very useful.

HAROLD B. ALLEN, *University of Michigan.*

Western European Dress. By IRIS BROOKE. New York: Macmillan Company, (London: George G. Harrap & Co.), 1939; pp. 151; illustrated. $5.00.

The subtitle of this slender, attractive book wisely limits its time scope (1300–1600); it imposes a second limitation in the phrase "and its relation to the theatre." In this phrase Miss Brooke has announced the difference of the present volume from other handbooks of historic costume, including her own agreeable and popular earlier publications. But unfortunately the difference is greater in the title than in the actual content. The question "how were plays costumed in Europe during the Middle Ages and the Renaissance"—of great importance to the present-day costumer as well as to the student of the theatre—is raised in the first paragraph of the text, but begged in the next paragraphs and only touched on with tantalizing sketchiness in the remaining ninety-three pages.

The real value of the book lies in the numerous attractive illustrations and the brief but informative text, which makes an especial contribution in the discussion of differences in the national tastes, English, French, German, Italian, and Spanish. But the author, who has, as she says, chosen her examples from among the more fantastic garments of her periods, does not make clear which of these, if any, were intended for the theatre only.

The theatrical promise of the title is supported only by notes (not very well systematized) about authors from each century discussed: as for example, properly enough, Adam de la Halle, one of the earliest French playwrights; but again Boccaccio, whose novelettes were not dramatized for long years. The author's transition from these literary notes to the business-like description of period and national dress is abrupt; the relation of the two subjects is seldom clear. The student or costumer hoping for light on theatrical conventions of the past is doomed to disappointment. Miss Brooke raises hopes in her first chapter (pp. 17–18), when she likens the English Christmas pantomime costumes to those of the Commedia dell'Arte, and when (p. 10) she refers to "a sort of pseudo-Greek armorial effect . . . the latter reserved for the most part for the more religious aspects of the production," but she does not follow them up. Moreover, the last statement is a little difficult to reconcile with the fact that semi-classical armor was worn by the heroes of opera from its inception in Renaissance Italy down to the French Revolution.

The costumer will be disappointed, also, to find that the author (p. 18) dismisses the mediaeval religious drama as a matter of slight interest to theatrical costumer or student of period costume. Now actually there are more revivals of ancient religious plays than of any secular plays of the period, save perhaps *Pierre Patelin;* and the texts of miracles, mysteries, and moralities are rich in references to the current foibles of fashionable dress.

Yet though it may contribute little to the history of theatrical production, this pretty book would be a pleasant and useful addition to the library of any costumer, especially one who has not access to the sources of the illustrations. But even such a slender text as this could be made more useful with an index, a reading list, and a word on sources. One leaves the book with a feeling that the author has nibbled at a great deal of interesting material, but that in adapting it for popular consumption she has succeeded only in baffling the amateur and tantalizing the serious student, without shedding light on the problems of either.

LUCY BARTON, *Sandwich, Massachusetts.*

Compounding in the English Language. By ALICE MORTON BALL. New York: H. W. Wilson Co.; 1939; pp. 226. $2.50.

This book is an illustration of the fascinating power of words. For "many years" the author has been "deeply interested" in the problem of how to write compound English words, and "since 1928 she has devoted an infinite amount of time and effort to the solving of the various problems connected therewith." Any student of dictionary usage will be interested in the variations which she shows exist on this subject among the lexicographers. And in her alphabetical list of compound words (pp. 103–206) may be found the most authoritative answer to the problem of how a particular compound word should be written. Her chapter on "A Rational System of Compounding" is of value to those who want to know the "why" as well as the "how."

ROBERT T. OLIVER, *Bucknell University.*

The Oral Study of Literature. By ALGERNON TASSIN. New York: F. S. Crofts & Co., 1939, Fifth Edition; 497 pp. $2.25.

A curiously antithetical thesis arises out of the fusion of Professor Tassin's stated aims and actual achievement. Lying behind his presentation of a varied

and fairly exhaustive set of literary materials is the belief that "the voice is the best medium for teaching and learning the relationship of ideas." It would seem, then, that his emphasis would underline techniques and objectives for producing the maximum results through that medium; that is, the human voice. Nevertheless, such a conclusion is not borne out by his preoccupation with the analysis of literary materials as such and, in most cases, with very little concern for tying up the inquiry with vocal communication.

Of course, this preoccupation in no way invalidates the good taste of the selections or the soundness of Tassin's belief that literary appreciation and discrimination are best developed by concrete, contextual experience. At the same time, one would wish a little more of the moderns, especially in poetry (no sign of Pound, Eliot, MacLeish, Auden, etc.), and a little less in prose of Nicholas Murray Butler and Mr. Mencken.

Since physically *The Oral Study of Literature* is composed of about four hundred pages of literary selections and about one-eighth that quantity of original text, it must be judged primarily as an anthology. Although used in the past as a collegiate text and in this revised edition again designed for that purpose, one feels that the selections are somewhat too random and, in some cases, too elementary for that level. In all fairness to Professor Tassin, however, it should be stated that he himself makes clear that certain passages of no literary merit were included for training purposes.

There is no doubt, however, that *The Oral Study of Literature* can serve a useful role in introducing the student to a simply stated and practical approach in the analysis of literature as it relates to vocal interpretation.

VIVIENNE CHARLOTTE KOCH, *New York City.*

The Mercury Shakespeare. Edited for Reading and Arranged for Staging by ORSON WELLES and ROGER HILL. New York: Harper & Brothers, 1939.

The editions of *Twelfth Night, The Merchant of Venice,* and *Julius Caesar* published in 1934 as "Everybody's Shakespeare" are here presented in a form for use with the Mercury Recordings of these plays.

Mr. Hill's introduction to Shakespeare and his plays, Mr. Welles' essay on the staging of Shakespeare (both spirited pieces of writing), plus Mr. Welles' interpellated stage directions and marginal sketches, make this a really lively edition. If the high school teacher is able to use the Mercury Recordings also in teaching these plays, we can look forward to such a crop of Shakespeare enthusiasts as has never been known before.

Mr. Hill and Mr. Welles provide a Teachers Handbook for each volume with notes, supplementary material, classroom technique, and questions.

B. H.

Tested One-Act Plays. Selected and Edited by OSCAR E. SAMS, JR., with Introductory Chapters by WILLIAM G. B. CARSON. New York: Noble and Noble, 1939; pp. 341. $2.50.

The thirteen plays in this volume are available for production royalty free. When one considers that they are the work of beginning playwrights, they are surprisingly workmanlike, though as one might expect no one of them is particularly striking. The immaturity of their authors is revealed sometimes in the choice of material, and without exception in the shallow or imitative treatment. Consequently there is little here to interest the adult.

However, some of these faults may be no faults at all if one is looking for plays to be produced in high school or by young people's clubs. Each one satisfies all the ordinary requirements for such production, and most of them are in quality above the average of non-royalty plays.

Professor Carson's introductory chapters on how to write and how to produce a play are brief but sensible. B. H.

One-Act Plays for Stage and Study, Ninth Series. With a preface by GARRETT H. LEVERTON. New York: Samuel French, 1939; pp. 497. $3.00.

Twenty-four one-act plays, including examples of the work of such established writers as Clare Kummer, Paul Green, Arthur Hopkins, E. P. Conkle, Harold Brighouse, and Alfred Kreymborg, make up the 1938 Samuel French anthology. Brighouse's *Under the Pylon* is fair, but on the whole the more interesting plays are from the less well known playwrights.

Weldon Stone continues to explore his personal vein of folk fantasy in *Mammon and the Whittler.* John Kirkpatrick's *The Weather-Man's Secret* is a fantastic farce with considerable originality. Mark Schweid's *A Miserable Day* is good fun at the expense of Soviet Russia, and Stanley Kauffmann's *Mr. Flemington Sits Down* is pretty good satirical farce concerned with capital and labor. From Hungary comes a fantastic shocker, *Death Sends for the Doctor,* by Eugene Heltai, and from China a mad farce, *The Genius,* by Hsiung Foo-Hsi. Ronald Elwy Mitchell makes a strong play on the euthanasia problem in his favorite Welsh setting.

Altogether the average of the volume is high. B. H.

Radio Roads to Reading. Edited by JULIA L. SAUER. New York: The H. W. Wilson Co., 1939; pp. 236. $2.25.

Librarians and teachers of English in elementary and secondary schools should be interested in this book. The Rochester, New York, Public Library has for the past five years given a weekly broadcast to children in school during school hours, as part of the Rochester School of the Air, with the purpose of increasing the reading of desirable books. It was necessary to develop a technique for this new field, a technique which would appeal to children of different groups and which would stimulate reading rather than serve as a substitute for reading. Miss Sauer has gathered twenty scripts representative of the broadcasts from the Fifth through the Eleventh Grade. B. H.

Examiner's Reading Diagnostic Record for High School and College Students. By RUTH STRANG. New York: Bureau of Publications, Teachers College, Columbia University; 1939.

This reading record is a comprehensive form for the organization of data reporting reading ability and the various factors which may affect that reading ability. Reading habits and opportunities are to be discovered, and weighed with the physical and educational factors.

The blank, when scored by one trained in clinical observation and interpreted by one trained in reading diagnosis, should be of very considerable value for diagnostic work. It would have little value, except to point out the complexity of reading diagnosis, in the hands of the untrained teacher or administrator.

The form should be of primary value for individual analysis of cases of

reading disability, in which the cause is in question, and its use should do much to show that remedial reading work is clinical in nature rather than subject to group classification.

SETH A. FESSENDEN, *Eastern Illinois State Teachers College.*

Modern Speeches on Basic Issues. Compiled and edited by LEW SARETT and WILLIAM TRUFANT FOSTER. Boston: Houghton Mifflin Company, 1939; pp. xv, 445. $1.50.

This collection lives up to its title, the speeches reprinted being modern (the oldest seems to come from 1928, but most belong to the last three years) and on basic issues in politics, education, business and labor, religion, and so on. The speakers range from Earl Browder to Herbert Hoover, from John L. Lewis to W. J. Cameron, from George Bernard Shaw to Adolph Hitler. Dorothy Thompson and Frances Perkins represent the ladies.

As might be expected from these editors, we find that imagination has illuminated the too-often mechanical task of compilation. Both in subject-matter and personnel, the collection does contrive to give an excellent cross-section of modern life. Messrs. Sarett and Foster have gone out of the beaten track to include radio interviews, dialogues, symposia, and debates. The whole is a generous offering, amazingly so, in view of the price. Nor has the classroom been forgotten. Questions, assignments, and subjects for speeches abound. For this apparatus the editors acknowledge a debt to Dr. Irving Lee of Northwestern University.

Most of the speeches are cut. A good many of the shorter ones and a few of the longer, such as Rollo Walter Brown's excellent "The Crime Against Youth," Lorado Taft's "Art and Modern Life," and Dorothy Thompson's "Freedom's Back Is Against the Wall," are complete. By far the greater number are more or less partial. Some teachers will reget the practice of the editors in this regard. To the present reviewer the use of extracts seems merely to reflect a decision, and a wise one, to emphasize the content of these modern speeches rather than their form. Enough complete speeches are included to provide the basis for some study of speech-organization; style and method of argument can be studied even in the truncated specimens; but above all, the collection seems to be offered for the purpose of stimulating thought and discussion on the part of its readers.

The reviewer really objects to nothing in the whole volume except a short passage in the "Introduction" which implies that in the past ten years speaking has so changed its character that text-books writen more than a decade ago are unrealistic in theory. This, of course, is mere historical naivete. The specific support offered for the view is that nowadays some speakers are popular who do not use good grammar. But demagogues and powerful popular preachers and evangelists for some thousands of years have been careless of grammar; and one seems to remember a statement made by Henry Ward Beecher, quoted in more than one text-book (and those more than ten years old), to the effect that if the English language got in his way when he was speaking, so much the worse for the English language.

HOYT H. HUDSON, *Princeton University.*

Speech Education. By SARA M. BARBER. Boston: Little, Brown and Company, 1939; pp. 485. $1.50.

Most high school teachers will feel that this book is entirely too weighted

in the field of phonetics—however, the book has evidently been written to meet the needs of the New York City public school situation where greater attention must be placed on phonetics because of the large foreign element. In the diction units Miss Barber has made valuable suggestions to the students.

The book contributes little to the development of skill in speech making. Little space is devoted to developing the ability to organize, which is a fundamental weakness of high school speakers.

Speech Education includes brief treatments of Conversation, Radio, Choral Speaking, Debate, Parliamentary Procedure, Group Discussion, Panel Discussion, Forum Discussion and the Symposium, Dramatic Interpretation and Play Production.

The point of view shifts at times from that of the student to that of the teacher. The author has a direct style at the beginning, one that would capture the attention of the average boy or girl; however, as the book progresses, this directness is somewhat lost.

The book is attractive in appearance and includes illustrations which will appeal to high school boys and girls. LORETTA A. WAGNER, *Brooklyn College.*

Wege einer neuen Sprechkultur in England. By STANLEY GODMAN. Aus der Sprechkundlichen Abteilung des Germanischen Seminars der Ernst Moritz Arndt.—Universität Greiswald. Greiswald (Germany) 1938—46 pages.

Little is known in America about speech education in England, and the short monograph by Stanley Godman, published in the department of speech of the University of Greiswald (Germany) under the direction of Dr. Walter Wittsack, offers some valuable information on this subject. In special chapters, Godman discusses the speaking of poetry, the spoken word on the stage and in the studio, education and the spoken word, and the influence of the spoken word on the development of the English language in general.

We learn that the only department of phonetics in England is found in the University of London under the direction of Daniel Jones, but that there is no official representation of speech in English universities.

John Masefield and a number of other poets, among them G. B. Shaw and some outstanding linguists like A. L. James, H. C. Wyld and others, became interested in the culture of the spoken language and in 1934 a "Committee for Spoken English" was formed. The poet-laureate (Masefield) founded the Oxford Festival of Spoken Poetry. Among the leading personalities in the field of English speech education, Marjorie Gullan, the pioneer of the English "Verse Speaking Choir" and founder of the Speech Fellowship, must be mentioned. A. Lloyd James is a leader in the field of radio speaking and an ardent advocate of a simplified English standard pronunciation.

Godman gives an interesting report on various speech festivals (Oxford, London) and mentions various tendencies to bring great poetry to the masses (speaking of poetry in inns, the amateur theatre movement).

English oratory is only shortly mentioned, as it is a field in itself. The spoken word on the stage might have deserved a more detailed discussion (e.g., the work of the Royal Academy of Dramatic Art), and Elsie Fogerty's name appears only in a footnote.

As a whole the book though small in size offers a well drawn sketch of speech education in England and deserves the attention of Americans interested in this field. ERICH FUNKE, *University of Iowa.*

Permanence and Change. By KENNETH BURKE. New York: New Republic, Inc., 1935; pp. 351. $1.00.

Students of public speaking should know this book. It is at once a clear-cut conceptualization of a modern social psychology, a text on the foundations of rhetoric, and a source for an apparatus of socio-economic criticism.

Kenneth Burke's program involves the establishment of a "unitary" critical perspective by means of which to analyze the disorders in our social structure, and to expose the confusions in the symbolizing process. That is, given a perspective on matters of meaning, motivation, style, verbalization, purpose, the modes of argument, causality, etc., as an instrument, anyone is able to subject not only discourse, but all social achievement to criticism. Burke is thus led "to show an integral relationship existing among a great variety of cultural manifestations which are often considered in isolation."

There are two immediate results of this effort, one, the illumination of old ideas from the revelation of new relationships, the other, more specifically relevant to those interested in rhetorical theory and criticism, an often extremely penetrating analysis of topics too often thought to be exhausted, and a shrewd restatement of problems too often taken for granted. A partial list follows: a definition of style, pp. 71, fn. 346; a theory of stagefright, p. 196; the strategy of motives, pp. 30, 275; the two functions of speech, pp. 223, 243; the function of metaphor, p. 118; the relationship between analogy, logic, and proof, p. 128; the meaning of meaning, p. 20; the nature of interest, p. 54; three kinds of words, p. 239; attitudes of special groups, p. 59.

It is impossible here to demonstrate the usefulness of this book as an anatomy of rhetoric and the processes of symbolization. One must be content with the assertion that (for this reviewer) *Permanence and Change* is a unique contribution to an understanding of the role of communication in our society.

To that statement must be added a caution—that Burke's prose at first glance is not readily understandable. This in spite of the fact that it is stocked with illustrative material and trenchant phrase-making. An explanation of his verbal usage throws light not only on the initial strangeness experienced by the reader, but also on Burke's objective. Because of his interest in an "integrated" critical view which would encompass all of the areas of human activity, he proceeds to extend our "private" vocabularies from one area to another at will. As he puts it,

> "We [i.e. Burke] extend the religious vocabulary of motives into the naming of practical and esthetic processes—we extend the capitalist vocabulary of motives into the naming of religious and esthetic processes—and we extend the esthetic vocabulary of motives into the naming of religious and practical processes."

The effect of this procedure is to reinforce his basic notion, and to make the student read with patience—and profit.

IRVING J. LEE, *Northwestern University.*

IN THE PERIODICALS

I. RHETORIC AND PUBLIC SPEAKING

CRONIN, JAMES F.: "The Athenian Juror and Emotional Pleas." *The Classical Journal*, XXIV, No. 8, May, 1939, 471–479.

Gives the background of Greek legal speaking; refers to humor, character, shedding of tears, and appeals to extenuating circumstances.

ORVILLE A. HITCHCOCK, *University of Akron*

PHARR, CLYDE: "Roman Legal Education." *The Classical Journal*, XXXIV, No. 5, February, 1939, 257–270.

This is an excellent presentation of some of the "enormous amount of source material . . . hidden away in the old Roman law books . . .," but there is nothing on speech training as such.

O. A. H.

SOCHATOFF, FRED A.: "Basic Rhetorical Theories of the Elder Seneca." *The Classical Journal*, XXXIV, No. 6, March, 1939, 345–354.

This paper is a discussion of "Controversiae" and "Suasoriae," and shows Seneca's dependence on Cicero. Seneca emphasized for the orator high character, cultivation of the memory, care in the choice of language, and balance.

O. A. H.

WECTER, DIXON: "The Missing Years in Edmund Burke's Biography." *PMLA*, LIII, No. 4, December 1938, 1102–1125.

From the unpublished papers in the archives of the Fitzwilliam family in England, the author has assembled valuable information about the relatively obscure years of Burke's career from 1750 to 1758. The chief topics are his early writings, his early friendships especially with William Burke and Dr. Nugent, and his marriage to Jane Nugent.

KNAPLUND, PAUL: "Gladstone on a Proposal to Buy Dutch New Guinea." *The Journal of Modern History*, XI, No. 3, September, 1939, 357–361.

A hitherto unpublished letter of Lord Granville, of interest to those studying Gladstone's ideas.

O. A. H.

HECKSCHER, GUNNAR: "Calhoun's idea of 'Concurrent Majority' and the Constitutional Theory of Hegel." *The American Political Science Review*, XXXIII, No. 4, August, 1939, 585–590.

Of interest to those concerned with the ideas of American orators.

O. A. H.

GLICKSBERG, CHARLES I.: "Bryant on Emerson the Lecturer." *The New England Quarterly*, XII, No. 3, September, 1939, 530–534.

A discussion of William Cullen Bryant's newspaper reports (*Evening Post*) on Emerson's lectures.

O. A. H.

HARVERY, REV. R. E.: "The Local Preacher." *Annals of Iowa*, XXII, No. 1, July, 1939, 54–63.

A discussion of an important source of pioneer speaking in Iowa.

O. A. H.

PUTNEY, BRYANT: "Censorship of Press and Radio." *Editorial Research Reports*, XI, No. 12, September 20, 1939, 223–238.

Mr. Putney gives historical background of the world war and an analysis of the present situation.

O. A. H.

The Public Opinion Quarterly, III, No. 3, July, 1939.

WARNER, LUCIEN: "The Reliability of Public Opinion Surveys." 376–390.

STARR, JOSEPH R.: "Political Parties and Public Opinion." 436–448..

Warner presents a statistical study which opens up several questions and proposes a "control" test.

Starr suggests that the improvement of public opinion as a force in democratic government can best be accomplished by making use of a well-established institution—the political party.

O. A. H.

LANDRUM, GRACE W.: "The First Colonial Grammar in English." *William and Mary College Quarterly*, XIX, No. 3, July, 1939, 272–285.

A discussion of "Accidence to the English Tongue" by Hugh Jones.

O. A. H

READ, ALLEN WALKER: "The Speech of Negroes in Colonial America." *The Journal of Negro History*, XXIV, No. 3, July, 1939, 247–258.

A language (not phonetic) study based on original sources.

O. A. H.

NELSON, THOMAS L.: "The Growing Importance of Public Forums." *California Journal of Secondary Education*, XIV, No. 5, May, 1939, 273–275.

A discussion of forum growth in California.

O. A. H.

HAWKES, FRANKLIN P.: "Discussion Panels for Teachers' Meetings." *California Journal of Secondary Education*, LX, No. 1, September, 1939, 8–16.

A thorough discussion of the use of panels in teachers' meeting at Abington, Massachusetts.

O. A. H.

II. DRAMA

MERSAND, JOSEPH: "Ten Years of Biographical Drama on the American Stage." *Players Magazine*, XV, No. 4, March–April, 1939, 3–8, 17, 20, 36–40.

The writer found that political leaders and authors made the most popular subjects for biographical plays produced in the past ten years. He lists three qualities that are characteristic of these plays: First, there is a democracy of subject-matter, and an interest in the great heroes who have exemplified the American way of living and thinking. Lincoln is still the most popular subject for drama. Second, the interest of the audience is in the more human elements and the everyday life of famous personalities. Third, the language of the successful play is simple, precise, and usually true to the character represented. DOMIS E. PLUGGÉ, *Hunter College*

MCCUTCHEON, ROGER P.: "The First English Plays in New Orleans." *American Literature*, XI, No. 2, May, 1939, 183–199.

This gives an account of the earliest amateur and professional play productions in English in New Orleans from 1806 to 1819.

D. E. P.

SHOCKLEY, STAPLES: "The Proprietors of Richmond's New Theatre of 1819." *William and Mary College Quarterly*, XIX, No. 3, July, 1939, 302–308.

About the stockholders, their rights and privileges.

O. A. H.

CHASE, GILBERT: "Origins of the Lyric Theatre in Spain." *The Musical Quarterly*, XXV, No. 3, July, 1939, 292–305.

The writer describes the beginnings of the secular theatre in Spain, together with the nature of the dramas and their mode of presentation.

D. E. P.

NELSON, ESTHER A.: "32 Lady Macbeths." *Emerson Quarterly*, XIX, No. 3, April, 1939, 11–16.

This article, which is the first of a series, begins with a description of Mrs. Betterton's performance of Lady Macbeth in 1673, and concludes with a description of Mrs. Siddons' presentation of the same role in 1785.

D. E. P.

WITHINGTON, ROBERT: "Louis Napoleon Parker, Pageant Maker." *The New England Quarterly*, XII, No. 3, September, 1939.

A short biography of the "father of modern pageantry." O. A. H.

GUTTMAN, SELMA: "The Fencing Bout in *Hamlet*." *The Shakespeare Association Bulletin*, XIV, No. 2, April, 1939, 86–100.

From a study of the Elizabethan background and of the text of *Hamlet*, the writer concludes that only the rapier was used in the fencing match between Laertes and Hamlet, and not, as in several past and recent theatrical performances, the rapier and the dagger. D. E. P.

KLEIN, DAVID: "Has Cassius Been Misinterpreted?" *The Shakespeare Association Bulletin*, XIV, No. 1, January, 1939, 27–36.

Cassius, declares the writer, contrary to the general view, is not a villain, but one of Shakespeare's noblest characters. The text of the play shows that everybody, except Caesar, thinks well of him. More than this, his speeches and actions in almost every situation prove him to be a high-minded person. The prevailing unfavorable opinion of Cassius is founded on misinterpretation of certain passages such as the quarrel scene, Mark Antony's last speech, and Cassius' soliloquy in the first act following the instigation of Brutus. Finally, the fact that Cassius is a conspirator has been partly responsible for ascribing dishonorable motives to him.

D. E. P.

Theatre Arts Monthly, XXIII, No. 5, May, 1939.

DUKES, ASHLEY: "National Theatres." 329–333.

ISAACS, EDITH J. R.: "Argentine Drama." 340–349.

Mr. Dukes discusses a few problems in connection with the prospects of a national theater in England. He believes the best that can be hoped from such a theater is "respectable mediocrity of aims" and good performances of the classics. English actors who join such an organization, he feels, will be required to make financial sacrifices, but no English actor can afford to make sacrifices like those made by actors of municipal theaters in Holland, Scandinavia, France. These theaters rest on the poverty of the actor.

Mrs. Isaacs gives a brief account of Argentine drama, from the Gaucho plays to the more recent dramas of Florencio Sanchez.

D. E. P.

Theatre Arts Monthly, XXIII, No. 6, June, 1939.

SIMONSON, LEE: "Prize-Winning Theatres." 436–447.

ROSENTHAL, JEAN: "Five Kings." 411–413.

MILES, WILLIAM: "Making the Summer Theatres Pay." 447–451.

Mr. Simonson comments critically on the theatre designs which won prizes in the recent competition sponsored by the American National Theatre and Academy.

Miss Rosenthal describes the staging of Orson Welles' adaptation of Shakespeare's Chronicle Plays, Henry IV (Parts 1 and 2) and Henry V.

Mr. Miles analyzes the causes of the failure of summer theatres in this country, and offers advice on how to make these theatres pay.

D. E. P.

Theatre Arts Monthly, XXIII, No. 9, September, 1939.

GILDER, ROSAMOND: "Why Act?" 632–636.

DARLINGTON, W. A.: "Actor–Dramatist." 639–641.

VAN GYSEGHEM, ANDRE: "A Pageant for Welsh Miners." 642–648.

SQUIRE, TOM: "Church Drama." 653–660.

Miss Gilder discusses the problem of the aspirants who come to New York each year with an insatiable desire to act, but without the qualifications or training to enter acting as a profession.

Mr. Darlington asserts that while the actor–dramatist may not always have anything of importance to say, he can write with greater technical assurance than the playwright without acting experience. This is particularly true in the matter of dialogue.

Mr. Gyseghem describes the procedure used in working out the pageant presented last spring for the South Wales Miners' Federation.

Mr. Squire reports the results of a survey of dramatic activities in the churches of the United States.

D. E. P.

SQUIRE, TOM: "Manhattan Odyssey." *Theatre Arts Monthly,* XXIII, No. 8, August, 1939, 585–596.

The article contains a description of interesting landmarks that are of particular importance in the history of the theatre of New York City.

D. E. P.

DARMADY, E. S.: "What Are the Amateurs Doing?" *Drama,* XVII, No. 10, July–September, 1939, 152–153.

This is a report of a questionnaire survey of dramatic activity in schools and societies affiliated with the British Drama League.

D. E. P.

III. VOICE SCIENCE AND PHONETICS

HULTZÉN, LEE S.: "Seventeenth Century Intonation." *American Speech,* XIV, No. 1, February, 1939, 39–43.

The author quotes part of a chapter on intonation which was inserted into Charles Butler's *Rhetorical libri duo* in one of the editions between 1600 and 1629, and compares this material with studies of intonation by such modern writers as Jones, Armstrong and Ward, Klinghardt, and Palmer. His general conclusion is that "the school melody of English and Latin was not much different in general outline more than three hundred years ago from what it is today."

PENZL, HERBERT: "The Vowel in *Rather* in New England." *PMLA* LIII, No. 4, December, 1938, 1186–1192.

In spite of the widely accepted opinion that the words *father* and *rather* have had identical historical development, the author shows from records compiled for the Linguistic Atlas of the United States and Canada that whereas the use of [æ] in *father* is obsolescent and [ɑ] is almost universal in New England, in *rather* there are four types of pronunciation—[ɑ], [æ], [ɛ], and [ʌ]. Of these, [ɑ] is the more recent, [ʌ] an old type, while [æ] and [ɛ] are medium types which do not seem to be typical of any particular geographical, social, or age unit. The [æ] is most frequent in pronunciations of *rather* in western and middle New England. The author comments on the historical explanation of these vowel types.

NEWS AND NOTES

Please send items intended for this department directly to
Miss Ruth Simonson, Wesleyan College, Macon, Georgia.

PERSONALS

Clarence E. Lyon, head of the Speech Department of the University of South Dakota, was granted the honorary degree LL.D. at the annual Commencement of Yankton College in June. Mr. Lyon has been granted a year's leave of absence by the University of South Dakota to undertake special organization work in the Speech Department at the University of Texas. He has been Chairman of the Speech Department of the University of South Dakota since 1916, and is an immediate past Second Vice-President of the National Association of Teachers of Speech.

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E. Thayer Curry has been added to the staff of the department of Speech and Dramatics of the University College of New York University at University Heights, New York, as instructor. Mr. Curry received his A.B., M.A., and Ph.D. degrees from the University of Iowa. At New York University he will teach Public Speaking and have charge of the varsity debate teams.

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Eugene Hahn has left the Speech faculty of the University of Southern California and is now teaching at Wayne University, Detroit, as Assistant Professor of Speech and Education. This position was formerly held by George Kopp.

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Marceline Erickson is head of the department of Speech and Dramatics at Upper Iowa University. Miss Erickson received the degree of Master of Arts at the University of Iowa. Her first play of the season was "Our Town," and was presented at the annual Homecoming on October 27th.

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Lester Hale, University of Florida, will study this year in the graduate school at Louisiana State University. Mr. and Mrs. Hale and daughter, spent the summer at Camp Indianola, near Madison, Wisconsin, where Mr. Hale was Chief Counselor.

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Mr. Paul E. Geisenhof, graduate of Manchester College, Indiana, and L. S. U., will take Mr. Hale's place this next year. Mr. Geisenhof taught two years at Defiance College in Ohio and has been a teaching fellow at L. S. U. this past year.

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Leo Luecker, graduate of Northwestern University, is a new member of the English staff at Georgia State College for Women. Mr. Luecker will assist Miss Edna West with the production of plays.

Three new courses were offered in Speech at the University of Florida this summer: Public Discussion, Speech Correction, and Teaching Speech in Secondary Schools.

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Louise A. Sawyer did graduate work at Columbia University this summer.

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Robert B. Capel continued his work toward the doctorate at the University of Wisconsin this summer. Mrs. Capel accompanied Mr. Capel and completed the work for her M.S. in Home Economics.

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Wenonah Fay Baughn replaces Marguerite Pearce for next year as Assistant in Speech at Hendrix College, Conway, Arkansas. Miss Baughn started her graduate work this summer at the University of Wisconsin. Miss Pearce will teach speech at Searcy High School, Searcy, Arkansas.

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The Georgia State Association of Teachers of Speech will hold its annual Convention in Savannah on February 16th and 17th. Armstrong Junior College will be the host to the Convention.

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E. P. Conkel, formerly of the University of Iowa faculty, has accepted a position in the department of Speech at the University of Texas.

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Louise Rietz, teaching fellow at the University of Iowa for the past several years, will teach at Judson College in Alabama this year.

* * * *

A pioneer department in the state of Texas, the Speech School of Texas State College for Women enlarged its scope and its faculty this summer to offer for the first time graduate work toward a master's degree. Only one other college in Texas offers this work. T. S. C. W. hopes to fill a real need of teachers and students who do not wish to go out of the state for advanced training, according to Earl C. Bryan, director of the Department of Speech. T. S. C. W. was the first state college in Texas to develop a four-year course in speech arts, and it now has the largest department in the Southwest. In recent years it has instituted speech correction, clinical work, radio production studies, and other modern phases of the subject.

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FORENSICS

Wheaton College will again sponsor the "College Forum" this year over Radio Station WCFL in Chicago. The broadcasts are aired for 30 minutes on Saturday afternoons with the first program scheduled for December 9th. Colleges with debate teams traveling in the Chicago area are invited to participate in these programs. Write to Don Hoke, Radio Manager, Wheaton College, Wheaton, Illinois, for information and dates.

* * * *

The National Student Congress of Delta Sigma Rho was held on Wednesday, March 29th, at the Mayflower Hotel in Washington, D. C. Thirty-seven leading institutions of the country participated in the Congress.

The Program was as follows:

WEDNESDAY, MARCH 29, 1939

5:00—10:00 P.M.—Registration Period.

THURSDAY, MARCH 30, 1939

9:00—11:00 A.M.—Opening Assembly—Address by Senator Josh Lee.
11:15 A.M.—1:00 P.M.—Preliminary Committee Meetings.
The Neutrality Act
National Defense
National Labor Relations Act
Monopolies
2:00—4:00 P.M.—Reception for delegates and faculty.
4:00—6:00 P.M.—Main Committee Meetings.
6:00—8:00 P.M.—Banquet
8:00—10:00 P.M.—Main Committee Meetings.

FRIDAY, MARCH 31, 1939

9:00—12:00 A.M.—Main Committee Meetings.
10:00—11:30 A.M.—Faculty Conference.
2:00—5:00 P.M.—General Assembly.
10:00 P.M.—1:00 A.M.—Dance.

SATURDAY, APRIL 1, 1939

9:00—12:00 A.M.—Final Plenary Session.
2:30 P.M.—Sight-seeing Trips.

* * * *

The Pennsylvania Speech Association was organized at Harrisburg, October 6 and 7. It provides a common organization for the unification of aims of teachers, administrators, and others in Pennsylvania who have speech interests. With open membership, the Association proposes to present a united front in considering the nature, extent, and solution of speech problems. The Association believes that the best educational program for schools must include a well-rounded speech program, effectively taught and directed.

The new organization will provide a clearing house for speech interests in Pennsylvania. It will meet annually in Harrisburg and co-operate with the Pennsylvania Conference for the Education of Exceptional Children and the Debating Association of Pennsylvania Colleges. The first meeting included organization and sessions devoted to speech curriculum, problems in auditorium work, methods of coaching college debate teams, demonstration of phonograph records, demonstration debate (Bucknell University vs. Westminster College) on the state high school topic, and problems of high school dramatic teachers.

The officers elected for the ensuing year are: Professor John Henry Frizzell, The Pennsylvania State College, *President;* Dr. Ollie Backus, State Teachers College at Slippery Rock, *Vice-President;* C. Stanton Belfour, University of Pittsburgh, *Executive Secretary;* and Leslie D. Schreiver, Charleroi High School, and Dr. Robert Oliver, Bucknell University, *Executive Committee members.* Interested high school and college teachers of speech and oral English are invited to affiliate with the Pennsylvania Speech Association by corresponding with the secretary.

THE PENNSYLVANIA SPEECH ASSOCIATION

The Objectives of the Pennsylvania Association of Teachers of Speech and Oral English

I

It is the purpose of this association to provide a common organization for the unification of aims of all teachers administrators and others in the state who may be interested in speech. This organization will also dedicate itself to liberal counsel and advice on methods of teaching while maintaining a freedom of choice among the members. The membership is to be open to all teachers of speech in the elementary, secondary, or college level, in public or private school, in city or hamlet, and whether they be full-time teachers of speech, or devote but a portion of their time to this subject and to all other individuals who are interested in speech. With the membership thus open, it is the purpose of this organization to make possible a united front in considering the nature and extent of our speech problems, and to work with the full force of our united profession to discover and to put into effect the best possible solutions of these problems.

II

It is the further purpose of this association to propagate by every proper means among the public at large, and particularly among school teachers and their officials an understanding of the tremendously important role which speech plays in the lives of individuals and in the destiny of communities and nations in the world of today. We must make effective our belief that the best educational program for our schools must necessarily include a well rounded speech program effectively taught and directed.

III

It is the further purpose of this association to work for a general improvement of speech and to encourage among the public at large and among school teachers and officials in particular a thorough understanding of the nature and scope of the speech handicaps which are prevalent and from which many of the children in our schools are suffering. Such surveys as have already been made should be correlated and their results made generally known. Such further surveys as may be needed should be undertaken and completed at the earliest practicable date.

IV

It is the further purpose of this association to provide a clearing house for the hearing and consideration of the experience and research of every member with the assurance that the results of his study and experimentation will be heard and tested. The association will seek to encourage the best scholarly and academic traditions and the best of morale among its members, by providing a meeting place for the common discussion of our problems and methods, and a medium for the dissemination of pertinent and valuable information to the members of the association.

Who's Who Among Contributors

Compiled by

LIONEL CROCKER, *Denison University*

J. Jeffery Auer (*Tools of Social Inquiry: Argumentation, Discussion and Debate*) is head of the Department of Public Speaking at Oberlin College. He received his A.B. from Wabash College and his M.A. from the University of Wisconsin. Before coming to Oberlin College two years ago, he was in charge of speech work at Hanover College.

Miss Grace Walsh (*Vitalizing Debate Procedures in the High School*) received her M.A. in speech from the University of Wisconsin. She taught history and speech at Medford, Wisconsin, and at present, she is instructor of social studies and speech and director of public speaking and debate activities at the senior high school in Chippewa Falls, Wisconsin. She has been an officer in the Wisconsin Association of Teachers of Speech and wrote an article on speech which was published in the *Wisconsin Journal of Education* last year. The article that is to appear was originally the paper that was read before the debate section at the National Convention at Cleveland.

Ray H. Simpson (*The Effect of Discussion on Intra-Group Divergencies of Judgment*) is assistant professor of psychology in the School of Education at the University of Alabama. He received his M.A. and the Ph.D. from Columbia University. Before going to the University of Alabama he did remedial reading work and taught psychology for five years at Barnard College, Columbia University.

F. L. Whan (*A Survey of Enrollment in Courses in "Public (Extemporaneous) Speaking" in American Colleges and Universities*) is an associate professor and acting head of the Department of Speech at the Municipal University of Wichita. He was for one year a member of the Department of Public Speaking at the University of Illinois, and was for eight years in charge of forensic work at Iowa State College. He holds the degree of bachelor of science from Kansas State College, the degree of master of arts from the University of Illinois, and that of doctor of philosophy from the University of Iowa.

J. Garber Drushal (*An Objective Analysis of Two Techniques of Teaching Delivery in Public Speaking*) received his A.B. degree from Ashland College in 1935, and his M.A. degree from the Department of Speech at Ohio State University in 1938. He was Director of Debate at Ashland College for one year, and instructor of public speaking at the University of Missouri in 1938–1939. At present, he is instructor of public speaking and Director of Debate at Capital University. Mr. Drushal is a member of Delta Sigma Rho fraternity.

Elton Abernathy (*Speech Education of Roman Children*) received his M.A. degree from the State University of Iowa in 1937. For some years previously he had been engaged in teaching speech in Texas high schools.

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Robert S. Newdick (*A Victorian Demosthenes*) was an assistant professor of English at Ohio State University. His special interest was in Robert Frost, and he was about to publish Frost's biography. He died during the summer of 1939.

Raymond H. Barnard (*The Freedom Speech of Wendell Phillips*) was born and reared in Minnesota, taking his bachelor's degree from the University of Minnesota in 1923. Later, he took his M.A. and Ph.D. degrees from the University of Wisconsin in 1929 and 1930, respectively. He has taught in high schools in Minnesota and Ohio for three years, but most of his teaching has been done in normal school and teachers' college in South Dakota, Wisconsin, and now at Ball State Teachers' College in Muncie, Indiana, where he is associate professor of English and director of plays. He has written widely for professional, educational, and speech journals.

Blanch E. Door (*Classroom Methods in the Teaching of Speech*) is an instructor in the Roosevelt Senior High School in Minneapolis. She was formerly principal of the high school at Spring Valley, Minnesota; and head of the Department of English at Fargo, North Dakota. For the past ten years she has taught Speech, English, and Dramatics in the Minneapolis Public Schools, and is editor of *The Speech Outlook for Minnesota*, official organ of the Minnesota Association of Teachers of Speech.

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Tracy F. Tyler (*Application of Principles of Progressive Education to the Teaching of Radio Speech*) is associate professor of education at the University of Minnesota. Since joining the faculty in June, 1938, Dr. Tyler has been in charge of courses in radio education. He is chairman of the radio

committee of the National Council for the Social Studies, a member of the Board of Consultants of Columbia's School of the Air, and consultant to the radio committee of the Minnesota Education Association. He received his A.B. degree from Doane College, his M.A. degree from the University of Nebraska, and his Ph.D. degree from Columbia University. He served the public schools in Nebraska as teacher and administrator for fourteen years, was secretary and research director of the National Committee on Education by Radio for five years, studied school broadcasting in Europe for the General Education Board, and was a member of the staff of President Roosevelt's Advisory Committee on Education. He is the author of several books and has contributed numerous articles to educational periodicals. He is a member of the honorary fraternities, Phi Delta Kappa and Psi Chi.

Raymond Tyson (*Acting for Radio*) is an instructor in the Division of Speech at the Pennsylvania State College. He received his B.S. degree from Juniata College, and his M.A. degree from Western Reserve University. He has done additional graduate work in speech at the University of Wisconsin. For two years he was a member of the acting and technical staffs of The Play House in Cleveland, Ohio. For the season of 1936–1937, he held a Rockefeller Fellowship for the study of dramatic production at The Play House. He has worked with the broadcasting stations in Cleveland, and for the past two summers at WHA, Wisconsin's state station at Madison.

Edward A. Wright (*A Director of Drama Considers His Obligations*) is assistant professor of speech and director of dramatics at Denison University, Granville, Ohio. He was for seven years instructor of speech and drama in the Marshalltown, Iowa, High School and Junior College. In the Junior College, he organized a touring company of players that presented four or five plays each season in ten to fourteen surrounding communities on a season ticket basis. As high as 5,000 season tickets were sold in a single season. In 1932 he was a founder of the Marshalltown Community Theatre which now boasts the highest per capita membership of any little theatre group in the United States—one of every nine citizens in a population of 17,000. For over fifteen seasons he has been an actor and entertainer on the professional stage. He is a member of the Curriculum Committee of the N. E. A. T. and has published articles in the *High School Thespian*. He is now in his third year at Denison where two complete drama programs are carried on—a Varsity program and a Freshman program.

George R. Kernodle (*Farewell to Scene Architecture*) received his doctor's degree from Yale University. At present he is director of dramatics at Cleveland College, Western Reserve University. Just recently he returned from a year in Europe making a study of the sixteenth century theatre and gathering background material for the production of old plays.

M. Reid White (*Psychological and Physiological Types in High School Plays*) is instructor in radio broadcasting and production director of Station KWSC at the State College of Washington, Pullman. He is vice-president of the National Association of Educational Broadcasters. He took his B.A. and M.A. degrees from the University of Iowa and has done graduate work at the University of Wisconsin toward a doctorate.

Charlotte G. Wells (*A Test of Pitch Discrimination*) now is Clinic Assistant in Speech Correction at the University of Wisconsin. She taught in the senior high school at North Platte, Nebraska, as director of dramatic activities. Her M.A. degree in Speech Pathology was obtained at the University of Wisconsin, where she is now working toward the Ph.D. degree in Speech Education and Rehabilitation. During the past year, she was a member of the staff of the Wisconsin Research Project in School Broadcasting.

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